

THE BEGINNINGS AND DEVELOPMENT OF A NEW ZEALAND MUSIC:
THE LIFE, AND WORK (1940-1965), OF DOUGLAS LILBURN

VOLUME ONE

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Philip T. Norman

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ABSTRACT

In 1940, 100 years after the proclamation of British Sovereignty of New Zealand, a young composer, Douglas Lilburn, returned to his native New Zealand from advanced musical studies in London. His music, drawn from the twentieth-century nationalism of Sibelius and Vaughan Williams and looking towards the New Zealand environment, marked the beginnings of a specifically New Zealand tradition of composition.

This study is concerned with the life of Douglas Lilburn - the first New Zealand composer - and his compositions written for traditional (non-electronic) media. It is not only the study of one man and his music, but also a study of a composer who, due to circumstances of time and place, had to pioneer a tradition of serious professional composition in a young, isolated country.

This study is in three parts. The first comprises a documentation of the life of Lilburn, tracing his history from birth (1915) to retirement (1980). The circumstances surrounding the composition of many of his works are examined, as is the role he played in furthering opportunities for composition in New Zealand.

Part II examines the work of Lilburn through a representative sample of thirty of his compositions written for traditional media. The analysis is concentrated upon the works written between the years of 1940 and 1965 with a view to defining the style of the music, and charting the progression of that style through the given period.

Part III summarises the preceding two parts as well as offering an examination of the quality of 'New Zealandness' in his music. Lilburn's work is set briefly in perspective against the work of other New Zealand composers. The conclusion is reached that Douglas Lilburn was not only the composer to pioneer the tradition of New Zealand composition, but also, between the years 1940 and 1965, the central figure in its development.

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The author wishes to thank Jill Palmer, Music Librarian of the Alexander Turnbull Library, Wellington; Robert Erwin, Reference Librarian of the University of Canterbury Library; Deborah Maud, formerly Librarian of the Radio New Zealand Music Library; Dorothy Freed, Reference Librarian of the Victoria University of Wellington Library; the various librarians of the New Zealand Room of the Canterbury Public Library; Ranald McDonald, Helen Young and J.N. Harrison of Radio New Zealand; A.T. Gray and John Steele of the University of Otago; Valerie Harris of the Composers Association of New Zealand; Pat Bell and John Sturman of the Australasian Performing Right Association; Ashley Heenan of the New Zealand Composers Foundation; Peter Zwartz and David Britten (formerly) of Price Milburn Music Ltd., Tony Vercoe of Kiwi-Pacific Records; Ronald Dellow, Director of the Cambridge Summer Music School; Judith Watson, formerly of the Auckland Society for Contemporary Music; the late Frederick Page, formerly of the Wellington Society for Contemporary Music; Mrs Henry Shirley for her work on behalf of her late husband, formerly of the Guild of New Zealand Composers; J.K. Begg of Beggs Co. Ltd., the writers Gordon Burt, Robin Maconie and Owen Jensen; and the composers David Farquhar, Jack Body, John Rimmer, Ronald Tremain, Dorothea Franchi, Edwin Carr and the late Larry Pruden.

Further to this, the author wishes to thank John M. Thomson and John Scott for their advice on aspects of this study; John Farnsworth and Wayne Winter for their assistance with aspects of the research; Alison Budge for her assistance with the preparation and proof-reading of the typescript; and Joyce Paynter for her work in typing this dissertation.

AUTHOR'S NOTE

During the course of research for this study, the author has been active in the field of composition in New Zealand. From 1978 to date, the author has been a member of the committee of the Composers Association of New Zealand, serving terms in the capacity of Secretary (1979-80 committee year) and President (1982-3 committee year) of the Association. In addition to this, the author has served two terms as Editor of Canzona (the official newsletter of the Composers Association of New Zealand), assuming responsibility for the preparation of volumes 1 (nos. 1-4) and 4 (nos. 12-15) of the periodical.

The author has compiled and edited several publications on the topic of composition in New Zealand, these being Bibliography of New Zealand Compositions volume one (1940-1980) (Christchurch, Nota Bene Music, 1980. 146pp.), Aspects of New Zealand Composition 1950-1980 (published as Canzona vol.3 no.10, November 1981. 68pp.) and Bibliography of New Zealand Compositions volume one: second edition (-1982) (Christchurch, Nota Bene Music, 1982. 140pp.). The author was also co-editor of, with Valerie Harris, and principal contributor to Douglas Lilburn, a *festschrift* for Douglas Lilburn on his retirement from the Victoria University of Wellington, 31 January 1980 (published as Canzona vol.1 no.3, January 1980. 112pp.; later reprinted as Douglas Lilburn 2nd ed., Wellington, Composers Association of New Zealand, 1980. 114pp.). The experience gained during the preparation of these publications has provided an invaluable perspective to the research undertaken for this study.

Notes on the sources

Due to the nature and scope of the study, an explanation of some of the reference sources is required.

The time period of this study is close to the present day. Most of the composers and musicians referred to are living subjects and in many cases are still actively working in their chosen field. Many of the organisations mentioned are also still in existence. On the one hand this has enabled personal contact with the subjects, either through correspondence or in conversation. On the other hand, this has

made access to personal documents and private papers of various organisations difficult.

Where the source of material derives from correspondence or conversation with a subject, it is noted as such with the name of the subject followed by the fact that the contact was with this author, followed by the date of the contact. To give two examples:

Douglas Lilburn in correspondence with author 19 October 1981.

David Farquhar in conversation with author May 1979.

Where the source of material has been derived from private documents and papers of individuals or organisations, these have almost without exception been located at the Alexander Turnbull Library, Wellington. Most of these papers are collected as part of the Archive of New Zealand Music of that Library. Where these papers are housed in a collection other than those, or indeed, where such material derives from sources other than this library, a specific reference will be given. Otherwise, the source of Alexander Turnbull Library alone will be cited, this referring specifically to that Library's Archive of New Zealand Music.

Some of the general background material for the study of Lilburn's life derived from the research undertaken by John P. Scott towards the degree of Master of Arts at the University of Canterbury. This research was abandoned before the material collected by Scott was drafted into prose form. Where this material is initially referred to, the following note of source will be given:

John P. Scott., Notes (1975-9) on Douglas Lilburn. A collection of unpublished material relating to the life and works of Douglas Lilburn.

Elsewhere, the note of source will be given simply as: Scott Papers.

A major source for gauging contemporaneous reaction to the work of Douglas Lilburn has been through a collection of newspaper clippings gathered by this author. Many of these have been photocopied from such collections housed at libraries (in particular the Alexander Turnbull Library and the Broadcasting Corporation of New Zealand Library), some have been photocopied from the archives of various organisations (in particular the Australasian Performing Right Association New Zealand Office, the University of Canterbury Drama Society and the Christchurch Society for Contemporary Music), others have been photographed from personal collections of composers and musicians. Regrettably, the majority of these clippings were not sourced adequately at the time they were cut out of newspapers, magazines or periodicals. At best, a date and title of publication have been written on the clippings,

at worst, no information has been detailed. Where material derives from such a source, as much information about the clipping as known will be noted, along with the fact that it is a clipping and details as to where that clipping, or a photocopy of the clipping, can be located.

Use of italics

Use of italics in this study has been reserved for non-English words or phrases not part of standard musical or bibliographic terminology. The exception to this is non-English words or phrases (such as dynamics markings or performance indications) quoted as they appear in the musical scores under discussion.

Citation of titles

A number of the compositions mentioned or discussed in this study have been variously titled over the years by their composers. The citing of such compositions in this study has been by the title by which the compositions are most commonly known.

Currency of information

The bulk of this study was written between the years of 1980 and 1983, with initial research undertaken from December 1977. Every attempt has been made to bring the information contained within this study up to the date of completion of writing in June 1983. In a few instances, this was not possible; in such cases, information can be considered up to date as of 1980. Events which have occurred since June of 1983 have not been noted in this study. Consequently, amongst other omissions, the death, in recent weeks, of Professor Emeritus Frederick Page, the musician, writer and teacher who contributed greatly towards the development of New Zealand music and who was a source of constant encouragement for Douglas Lilburn in his work as a composer, has passed unrecorded in the text of this study.

Philip Norman
Christchurch
December 1983.

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INTRODUCTION

1

AIMS OF THE STUDY

'Are there any New Zealand composers?', 'who are the New Zealand composers?' and 'what kind of music do New Zealand composers write?' are the three most frequently encountered questions about New Zealand music.

The need to ask the first question arises from a disbelief that New Zealand's social and artistic climate could support or stimulate anyone to compose. The second question is a call for identification of the leading figures in the field, whilst the third suggests the expectation that there are distinctive qualities in the work of local composers - a New Zealand idiom. Explicit in the posing of all three questions is a lack of awareness of this country's indigenous music.

While lamentable, the New Zealander's lack of awareness of his own country's growing musical heritage is understandable. New Zealand is a young country and the New Zealander is inculcated with a feeling of cultural inferiority - that home-grown artistic products cannot hope to match in quality the products from overseas, particularly European, countries with their centuries-old traditions and experiences. Local composition is thus often condemned without trial as being of little merit.

An additional problem is one that is experienced world-wide. Rapid developments in music in the twentieth century have led to a wide composer-audience gap. Contemporary music is appreciated, indeed tolerated, by only a tiny, near-insignificant proportion of the world's population. A distinction has grown between 'popular' and 'serious' music, with serious music being, by definition, not popular.

A contemporary composer¹ not only has to compete with his

1 For the purposes of this study, the word composer is used to denote one who is essentially working in a continuation of the Western, classical tradition of music. This excludes writers of popular songs and writers in other cultural traditions.

colleagues for the opportunity to have new works performed, but also with both the music of centuries past and the fashionable sounds of commercially-oriented popular music.

It is inevitable in a country with a small and scattered population that opportunities for the development of a minority interest are minimal. In an area of high density population, people interested in a particular pursuit can readily congregate to pool resources and co-ordinate activity. If only 0.1% of a given population is interested in an activity, then in London, for example, 8,000 supporters could be found, whereas in Christchurch, New Zealand, for example, only 350 supporters could be found. Composers, however, not only need supporters in the form of audiences, but also musicians to 'lift the music off the page'. The problem facing a composer working in a community with a small population is thus compounded.

In beginning the research for this study, it was intended that the scope of enquiry exhaustively cover the period in New Zealand composition from 1940 to 1970. From a cursory reading of all the readily accessible, published literature on New Zealand composition, there was little doubt that the subject could be covered comprehensively.

This, as was quickly discovered, was not the case. For every word already published on the subject, a thousand words of elaboration were required. A research project undertaken in 1979 on behalf of the Composers Association of New Zealand resulted in a Bibliography of New Zealand Composition² that contained over 1600 works by 65 composers written between 1940 and 1980. This, as was realised, was only the tip of the iceberg. For every published and recorded New Zealand composition, there must surely be hundreds unpublished and unrecorded.

Obviously, limitations on the scope of the research had to be quickly found. This resulted in the decision to include only composers who had been active inside New Zealand during this period, to examine only those composers who had made an impact on a national level as opposed to a local level, and to concentrate on works that were representative of trends, rather than trying to cover all compositions. Composers not born in New Zealand, composers who were born after 1950, and composers who had not worked consistently (in terms of output) were excluded. The electronic medium which made its strongest impact on

2 Philip Norman, compiler. Bibliography of New Zealand Compositions vol. 1 (1940-1980) Christchurch, Nota Bene Music, 1980. 146 pp.

New Zealand composition after 1970, was not to be included in the examination of individual works. The arbitrary dates of 1940 and 1970 became, to an extent, only vague boundaries - a prehistory was needed to provide perspective to the topic, and some areas and trends demanded to be pursued into the 1970s, and indeed to the present day.

It became obvious that several points required emphasis. Firstly, that any discussion of New Zealand composition must be centred around the life and works of one composer - Douglas Lilburn.

Secondly, that the development of New Zealand composition between the years 1940 and 1970 was closely linked to the development of music and music organisations within New Zealand.

Thirdly, that, with the exception of Lilburn, the actual individual compositions were of lesser importance than the fact that there were composers writing music. It became of more importance to examine New Zealand composition historically as a collective whole, than analytically as a number of individual works.

With such conclusions, it became essential to narrow further the field of enquiry; to concentrate in greater detail on the life and work of the one composer at the centre of the beginnings and development of a tradition of composition in New Zealand. The topic under study became "The Beginnings and Development of a New Zealand Music: the Life, and Work (1940-1965), of Douglas Lilburn". The year 1940 was chosen as the beginning date for the period under study, because it was then that Douglas Lilburn completed his overseas study and began work as a composer in New Zealand. The year 1965 was chosen as the ending date partly to allow sufficient retrospective, and partly to allow a concentration on Lilburn's compositions for traditional media. After 1965, Lilburn's interests and compositional activity became focused on the electronic medium.

Three words in the title of the topic under study are of particular importance. These are 'beginnings', 'development', and 'work'. In the 1940s, it was Douglas Lilburn alone who was composing at a 'serious', professional level, intent on discovering a New Zealand voice and forging a personal style. He can be called the first 'New Zealand' composer, for before him were the 'colonials', writing music within the tradition of the late nineteenth-century British Empire. The tradition of modern, New Zealand composition has its 'beginnings' in the music of Douglas Lilburn from the 1940s.

Lilburn's 'work' in initiating the 'beginnings' and leading the 'development' of tradition of New Zealand composition was not confined

to his compositional activity. As a teacher and university lecturer, he was responsible for guiding many young composers towards finding their own voices. As an organiser and administrator, he was responsible for initiating and overseeing many projects or courses of action that led to better opportunities for composers in New Zealand. As a composer, he provided the stimulus of being a living example of what could be achieved as a composer in New Zealand. As a person, he was responsible for encouraging many individuals in their work.

The aim of this study, then, is to examine all aspects of the 'work' of Douglas Lilburn in initiating the beginnings and leading the development (during the period 1940 to 1965) of a tradition of 'serious', modern composition in New Zealand.

To this end, this study is organised into four separate parts. Part I is primarily a biographical overview, tracing the life and work of Douglas Lilburn from his birth to his retirement from employment at the Victoria University of Wellington. In this, the circumstances surrounding the composition of his major works will be backgrounded and placed in a chronological perspective. Lilburn's activities as a teacher, administrator and organiser will be documented, and his relationship with various music organisations and individuals relevant to the history of composition in New Zealand will be outlined.

Part II is concerned with his most important 'work' - his music. Discussion in this is confined to an examination of his most important compositions written for traditional media. Some thirty compositions are analysed in varying detail, with an emphasis placed upon working towards a definition of the style of Douglas Lilburn's music, and a description of the progression and development of this style throughout his output.

Part III provides a summary of the conclusions reached in the preceding two parts, as well as examining in further detail two of the major themes that can be found in Lilburn's work. The first of these themes is his relationship to the New Zealand environment - the 'New Zealandness' of his music. The second theme is that of his centrality to the development of New Zealand composition through the period in question: in this, his work will be set in a perspective against the work of other New Zealand composers at this time, and his relationship with these composers discussed.

Part IV comprises a set of appendices relevant to the documentation of the life and work of Douglas Lilburn and to the general growth of composition in New Zealand.

2

REVIEW OF THE LITERATURE

Part of the reason for the lack of general awareness of New Zealand composition lies in the fact that there is a general lack of literature available on the subject. If the history of New Zealand composition is young, then the study of New Zealand composition is still in its infancy. Only since 1970 has any serious documentation been undertaken or any attempt at critical writing been made.

No published book exists on the topic, although a book is currently in preparation on the history of New Zealand music by John M. Thomson for Oxford University Press. All indications from John M. Thomson are that this book will be primarily a history of music-making in New Zealand, with only a few chapters devoted to New Zealand composition.¹

Also, no unpublished thesis exists on the topic of New Zealand composition. There are, though, a number of theses that deal with related topics, such as the history of music in various New Zealand regions or the development of one aspect of New Zealand music-making.² Such theses, however, whilst invaluable for supplying background material for the topic, do not, and indeed cannot be expected to, place any perspective on the development of indigenous composition. Few make specific references to New Zealand composers.

During the period 1940-70, there existed two New Zealand periodicals, with a nationwide circulation³ devoted entirely to music.

1 This book has been under preparation since the mid-1970s. It was jointly commissioned from the author by the Queen Elizabeth II Arts Council of New Zealand and the Australasian Performing Right Association. This commission was in part prompted by suggestions made by Douglas Lilburn as to the need for such a general study. (John M. Thomson in conversation with author April 1980).

2 See Appendix G3 ("Literature backgrounding or peripheral to the subject") for details of such theses by Angela Ruth ANNABELL, Jonathon Manuel FOX, Guy E. JANSEN, J.M. MORIARTY, Ethel PEARSON, B.W. PRITCHARD, Malcolm J. TAIT, David B. WALSH, Helen M. WATSON, and Wayne J. WINTER.

3 This figure does not include society newsletters.

The first of these was Music Ho, the brainchild of Owen Jensen.⁴ Published in Auckland, Music Ho ran from November of 1941 until December of 1948.⁵ It covered an important period in New Zealand music: from the aftermath of the New Zealand Centennial Celebrations, it followed the growing reputation of Douglas Lilburn, saw the birth of the National Orchestra, and witnessed the beginnings of the Cambridge Summer Music School.

The second periodical was the Wellington-based Third Stream. Only four issues of this appeared (at monthly intervals from March of 1968 to June-July of 1968) before the periodical ceased publication. Apart from covering the commercial release of Lilburn's The Return and Elegy on record and publishing part of a series of articles by Lilburn on electronic music, its life-span was too brief to be of any significance to New Zealand composition.

In addition to these two periodicals, there have been a number of periodicals that have carried regular articles on music in New Zealand. The most notable of these are the weekly New Zealand Listener, the first issue of which appeared on 30 June 1939, and the quarterly Landfall, the first issue of which appeared in March of 1947. Where these periodicals have carried items of specific interest to the topic under study, they will be discussed below.

Specifically on the topic of composition in New Zealand, there exists a handful of 'scholarly articles' published in journals with international circulations, a number of bibliographies, a few unpublished texts of radio talks, and inevitably, a large number of non-scholarly articles, features, previews, critiques and reviews published in local papers or national magazines.

There exists one periodical devoted solely to composition in New Zealand and that is Canzona, the official newsletter of the Composers Association of New Zealand. With its first issue in September of 1979, Canzona superceded the CANZ Newsletter which had had its first full

4 Owen Jensen, at this time, was both a journalist for The New Zealand Herald and the official accompanist for IYA radio station. From 1945 he was employed on the staff of the Adult Education Centre of the University of Auckland as specialist music tutor. (Gillian Bibby, Profile: Owen Jensen. Canzona vol.1 no.1, November 1979:27.)

5 Vol.1 no.1 to vol.6 no.3. Up until October 1944 Music Ho appeared monthly. After that time, it appeared bi-monthly. In later years, Jensen continued the idea and spirit behind Music Ho in his regular radio magazine programme of the same name.

issue in February of 1976. Naturally enough, there are many articles of interest to composition in New Zealand between the years 1940-70 in this periodical. Where they bear interest on the specific topic under study they will be mentioned below.

Of the articles published in journals with an international circulation, most are devoted to giving a general overview of New Zealand composition within a designated time period. Such articles include:

CARRITT, Graham. New Zealand composers. The Monthly Musical Record July-August 1951:149-54.

HAINSWORTH, Chris. Music in New Zealand - a study in insecurity? Pacific Moana Quarterly vol.3 no.3, 1977:329-35.

JENNINGS, John M. An historical background to New Zealand composition. Studies in Music no.9, 1975:64-9.

McLEOD, Jennifer. Music in New Zealand. Asian Pacific Quarterly vol.4 no.2, Autumn 1972:39-53.

PAGE, Frederick. A decade of music composition in New Zealand, 1960-1970. Studies in Music no.7, 1973:88-90.

PAGE, Frederick. New Zealand composers. Musical Times vol.111 no.3, 1970:991-2.

PLATT, Peter. Challenge and reward in New Zealand. Composer no.19, Spring 1966:84-9.

THOMSON, John. "The Isle is full of noises", themes in New Zealand music. New Zealand Quarterly no.5, Autumn 1979:11-15.

From such articles, a few general themes on the history of New Zealand composition emerge. Most articles draw a distinction between the music prior to World War II in New Zealand and the music after World War II. The former is usually described as predominantly amateur and centred on choral, vocal, piano and brass band music. The latter is usually described as characterised by a movement towards professionalism and a growth of interest in orchestral and instrumental music. As Jennings states in his article in Studies in Music: "Pre-1945, amateurism; post-1945, professionalism. This would seem to be the thesis ..."⁶.

Most of the articles also acknowledge Douglas Lilburn as the 'founder' of a modern, New Zealand tradition of composition. Nearly all point to the fact that Lilburn's music of the 1940s was influenced by

6 John M. Jennings, An historical background to New Zealand composition. Studies in Music no. 9, 1975:67.

the sounds of Vaughan Williams and Sibelius, and that in some way (invariably undefined) it captured the ambience of the New Zealand environment. Many of these articles also acknowledge that Lilburn has been the most influential figure on the course of New Zealand composition since 1940.

Most of these articles also point to the development of New Zealand composition as progressing in waves of composers, with each new decade bringing the work of new composers to attention. The first 'wave' was Douglas Lilburn in the 1940s. The second 'wave' comprised Lilburn's students from the first Cambridge Music School and included David Farquhar, Edwin Carr, Larry Pruden and Ronald Tremain, all of whom came to public attention in the 1950s. The third 'wave' comprised the composers who came to attention in the 1960s. Frederick Page's article in Studies in Music on this decade of New Zealand composition names a dozen such composers: Jenny McLeod, Anthony Watson, John Rimmer, Gillian Whitehead, Gillian Bibby, Lyell Cresswell, John Cousins, Ian McDonald, Jack Body, Anna Lockwood, Jack Spiers⁷ and Ross Harris.

Most of the articles suggest that the second 'wave' of New Zealand composers came under the spell of music by Bartók, Britten, Stravinsky and Copland, whilst the third 'wave' showed cognisance of the music of the serialists and the textural/timbral world of Darmstadt in the 1960s.

All of these articles provide useful introductions to the topic of New Zealand composition. Naturally enough, with such a breadth of topic being tackled within the restricted space of an article, few discuss the subject of New Zealand composition in anything more than general terms. None attempt an evaluation or analysis of the music itself written during this period except in broad descriptive terms, or in stylistic comparisons with the work of overseas composers. Jennings's article in Studies in Music provides the most cogent backgrounding of the topic, whilst Page's article in the same journal (despite some factual errors) provides the best overview summary of composition between the years 1950 and 1970.

In a similar vein to these backgrounding and summarising

7 Jack Spiers, born in England and educated in Scotland and Germany, is the only non-New Zealander by birth on this list.

articles on New Zealand composition, are writings such as John M. Thomson's entry in The New Grove Dictionary of Music and Musicians,⁸ William Southgate's "Current Developments in New Zealand Music" in CANZ Newsletter,⁹ and the unpublished typescripts to Gordon Burt's "Composers in CANZ - A Survey of New Zealand Composers", a series of ten programmes broadcast on Radio New Zealand from 13 June 1975. Whilst of varying lengths, these writings offer the same surface overview and backgrounding of the topic of New Zealand composition as found in the articles in international journals mentioned above.

Robin Maconie's "Music in New Zealand", a series of talks broadcast from 2YC July-August 1970, attempts to delve below the surface of a general discussion of New Zealand music. Six talks comprise this series: 1) Our Traditions of Music, 2) The Amateur Composer, 3) Music in Education, 4) The Music Critic, 5) The Search for Identity, and 6) Music and Media. Whilst often amusing and at all times provocative, the validity of many of the observations made in these talks is questionable. Maconie opens up a number of pertinent lines of enquiry that unhappily end in conclusions that are at best sweeping generalisations and at worst, illogical.

Consider one typical passage from these talks, in which Maconie refers to Aotearoa Overture after playing an excerpt from the work:

"This isn't a full-sounding orchestra. I suspect the string writing's under-powered and under-written. Contrast the confident style of woodwind. No doubt this is because at the time Aotearoa was written, New Zealand had no permanent symphony orchestra. I suspect that Lilburn may have misjudged the strength of his strings because he'd been relying on artificially boosted recorded orchestra sound. On the other hand, woodwind and brass are wind instruments and familiarity with vocal technique may well be the reason why Lilburn's writing for these instruments has greater assurance."¹⁰

This is an interesting hypothesis, but not based on fact, for Lilburn wrote the overture in 1940 - in his third consecutive year of study in

8 London, Macmillan 1980, vol.13 pp.189-92.

9 September 1977:25-7.

10 Robin Maconie, Music in New Zealand. Unpublished typescript, Talk 5, p.7.

London. That New Zealand had no permanent symphony orchestra at this time was irrelevant, for Lilburn had had ample opportunity to hear and study the live symphony orchestra sound in London, immediately prior to composing the work.

Maconie later explained the content of his radio talks as being:

"... more autobiographical than scholarly. In 1969 I was obliged to leave New Zealand because there was no living to be made as a composer or university teacher. I wanted to know why, and I wanted other people to know why. But no research went into the talks. Even so, I am still nonplussed that as late as 1970 there had been - as far as I could gather - no serious attempt to chronicle the social and geographical influences on white New Zealand music."¹¹

This, certainly in part, explains why the motivation behind these radio talks seems to be one of criticizing rather than critically examining, the tradition of composition in New Zealand.

The most detailed account of the general topic of New Zealand composition to date can be found in a special edition of Canzona¹² entitled Aspects of New Zealand Composition 1950-1980. In this, eleven authors examine, as suggested in the title, various aspects of New Zealand composition during the defined period of 1950-80.

A general outline of New Zealand music between the years 1940 and 1980, supplied by this author, opens the collection of essays. As with the articles in international periodicals as mentioned above, no attempt is made at anything other than surface observations. Douglas Lilburn is identified as being the first New Zealand composer and his centrality to the course of New Zealand composition is emphasised. The names of composers in the succeeding 'waves' of New Zealand composers are given, titles of their most important works are mentioned, and their areas of special interest or achievement are outlined. Three themes are identified as playing major roles in the development of composition in New Zealand: the dominance of the universities, the lure of overseas, and the influence of the environment.

The last of these three themes is the subject for two essays that follow in this special edition of Canzona. The first of these is by Jack Body, entitled "The New Zealand Musical Identity; the second is

11 Robin Maconie in correspondence with author 22 August 1980.

12 Canzona vol.3no.10, November 1981. 68pp.

by Allan Thomas, entitled "Pacific Awareness in New Zealand Composition".

Body's essay is interesting in that it outlines a number of ways in which the New Zealand composer has attempted to establish a New Zealand identity. Such ways include consciously allowing a particular aspect of the New Zealand landscape to affect a composition, the deliberate use of a "kiwi" twang in compositions that use a speaking voice, the incorporation of Maori chant and melody into a composition, and the use of specific environmental sounds in music of the electronic medium. For each of these ways, Body supplies the titles of works and occasional descriptions of contents as illustrations. Body's article, though, does not arrive at any conclusions about the New Zealand musical identity, beyond relating the stereotyped characteristics of the typical New Zealander to such generalities in New Zealand music as "...Much of New Zealand music is characterised by an emotional restraint that borders on inhibition"¹³ and "...There is very little glossy sophistication in New Zealand music".¹⁴ Central to Body's discussion is his quoting of a phrase from William Southgate's article "Current Developments in New Zealand Music":¹⁵

"There does appear to be ... a loose agreement in mood, a feeling of approachability, a gentleness (if you like) in the technical application of New Zealand music ..."¹⁶

Allan Thomas's article likewise makes interesting reading, and looks specifically at ways in which the New Zealand composer has absorbed influences from the Asiatic, Pacific and Maori cultures. All the examples of this given by Thomas, though, are outside the time period and scope of this study.

The fourth essay in this special edition of Canzona is by Valerie Harris, and comprises an anthropological examination of New Zealand composers. In this, New Zealand composers are categorised according to sex, ethnic background, social status, place in family, peer relationship, musical development and occupation. From her sample of about thirty New Zealand composers, Harris draws a picture of the "average" New Zealand composer:

13 Jack Body, The New Zealand musical identity. Canzona vol.3 no.10, November 1981:20.

14 *ibid.* p.21.

15 CANZ Newsletter September 1977:25-7.

16 William Southgate, as in Jack Body, The New Zealand musical identity. *op.cit.* p.20.

"He is most likely to be found teaching music. He was born in New Zealand, of British stock. He was an only child, or the oldest or youngest member of his family by some years. He is something of a loner, and his lifelong interest in music has often been used to compensate for his lack of companionship. And this is one case where the male pronoun is not intended to include females also: he is male."¹⁷

Subsequent essays in this special edition of Canzona amount to little more than brief sketches on various organisations related to the promotion and performance of New Zealand music. "The Broadcasting Corporation of New Zealand" (Helen Young),¹⁸ "The New Zealand Symphony Orchestra" (Peter Nisbet),¹⁹ "Queen Elizabeth II Arts Council" (Brendan Smyth),²⁰ "APRA in New Zealand" (Ashley Heenan)²¹ and "A Brief History of the Composers' Association of NZ" (Valerie Harris)²² are all written by representatives of each organisation covered, and amount to little more than listings, in varying detail, of the achievements of each organisation in terms of help given to New Zealand composers. No evaluation of those achievements is undertaken.

Dorothy Freed's "The Promotion of New Zealand Music"²³ and "New Zealand Competitions for Composers",²⁴ and John Rimmer's "Recent Developments in Electronic Music in NZ",²⁵ are little more than sketched accounts of the subjects under consideration.

The remaining essay in this special edition of Canzona is David Farquhar's "Applied Music".²⁶ In this, Farquhar attempts a systematic documentation of the work of New Zealand composers in the area of film, theatre, dance, 'happenings', radio and television productions. Whilst valuable in that it documents the names of composers and titles of works in these various areas, Farquhar's essay provides few conclusions about

17 Valerie Harris, New Zealand composers. Canzona vol.3 no.10, November 1981:37.

18 Canzona vol.3 no.10, November 1981:43-4.

19 *ibid.* p.45.

20 *ibid.* pp.46-7.

21 *ibid.* pp.62-5.

22 *ibid.* pp.48-9.

23 *ibid.* pp.38-9.

24 *ibid.* pp.40-2.

25 *ibid.* pp.60-1.

26 *ibid.* pp.50-9.

trends in the area of applied music, and does not attempt any evaluation of the work achieved by composers.

Thus, although this special edition of Canzona provides the most detailed account of the general topic of New Zealand composition (collected in one publication) of all the literature available on the subject, it is by no means a comprehensive examination. It provides, as it was intended to, little more than a wide-ranging, general coverage of some of the aspects of New Zealand composition between the years 1950 and 1980.

Before zeroing in on an examination of the literature related to the specific topic of this study - the life and work of Douglas Lilburn - mention must be made of a number of bibliographies that cover the general area of New Zealand composition. Leading the field in this is the bibliographic work undertaken at the (New Zealand) National Library School, Wellington. Judith Egan's "New Zealand choral composition, 1930-1967" (compiled in 1967) and B.P. Merz's "Published instrumental compositions by New Zealand composers" (compiled in 1972) provide a cataloguing of works within the areas defined by their titles. Ellen Ellis's "New Zealand Composers: A critical bibliography of New Zealand book and periodical material 1940-1969" (compiled 1970) provides an invaluable list of references, with critical annotations, of material written about New Zealand composition during the defined time period. M.J.H. Wyatt's "Twenty-One Years of N.Z. Music: A bibliography of writing on New Zealand Music and New Zealand writing on music 1946-1967" (compiled in 1968) is of limited use as a companion volume to Ellis's bibliography, covering, as it does, the wider, more general field of music in New Zealand and writings on music by New Zealanders.

To these National Library School bibliographies can be added a number of bibliographies, catalogues and lists that document works, written by New Zealand composers, according to differing sets of criteria. These include:

Australasian Performing Right Association. Catalogue of major musical compositions by Australian and New Zealand composers Wellington 1965. 53pp.

Australasian Performing Right Association. Recorded compositions by New Zealand composers Wellington 1965. 18pp.

Australasian Performing Right Association. [Supplementary catalogue to Catalogue of major musical compositions...] Wellington 1967. 5pp.

[Broadcasting Corporation of New Zealand]. Works by New Zealand Composers [in the Radio New Zealand Hire Library]. Unpublished typescript c.1979. 51pp.

BURT, Gordon. A bibliography of New Zealand music of recent years. Unpublished typescript c.1977. 33pp.

[JENNINGS, John]. Select list of New Zealand compositions published and/or commercially recorded as at June 1976. Registered Music Teachers Yearbook 1977:36-45.

[PHILLIPS, Bryony]. New Zealand compositions: a CANZ supplement to the Gordon Burt bibliography. Unpublished typescript c.1979. 12pp.

All these bibliographies, catalogues and lists of works have, to a large extent, been superseded by:

NORMAN, Philip. Bibliography of New Zealand Compositions
volume one: second edition (-1982)
Christchurch, Nota Bene Music 1982. 140pp.

This bibliography lists some 3200 works by 97 composers, and in addition to this, provides a brief biography of each composer. Information given includes title of work, date written, approximate duration, forces for which the work is written, location of the score, name of publishing or record company if applicable, and an indication as to whether the work is available for performance. An appendix to the bibliography gives a cross-indexing of the works available for performance according to medium employed.

In researching this study of the life and work of Douglas Lilburn 1940-65, two sources of information were of particular value. The first of these was the unpublished, uncollated notes of John P. Scott²⁷ made during the course of his subsequently abandoned study (1975-9) towards a Master of Arts in Music degree at the University of Canterbury. The primary value of these notes lay in Scott's documenting of the works of Douglas Lilburn, bringing to light a number of scores that had lain neglected since either their completion or first performance. In addition to this was the work undertaken in recording reminiscences by Lilburn about his life. Whilst sketchy in places, Scott's work in this area brought to light many facts not available elsewhere at that time. Although most of the facts recorded by Scott have since been verified through other sources, his work provided a valuable stepping-stone for the research towards this study.

27 John P. Scott, Notes (1975-9) on Douglas Lilburn. A collection of unpublished material relating to the life and works of Douglas Lilburn. Hereafter referred to as Scott papers.

The second source of information of particular value was the *Festschrift* for Douglas Lilburn, published by the Composers Association of New Zealand to mark the occasion of Lilburn's retirement from the Victoria University of Wellington, 31 January 1980. Initially published as an issue of Canzona,²⁸ it was subsequently re-issued as a separate publication in a revised edition:

HARRIS, Valerie and NORMAN, Philip eds. Douglas Lilburn
2nd ed. Wellington, Composers Association of
New Zealand, 1980. 114pp.

Douglas Lilburn takes the form of a composite portrait of Douglas Lilburn, sketched by a selection of his friends, students and colleagues - in all, thirty-six people contributed to the publication. The material is arranged in three sections. The first section, beginning with a biographical sketch, outlines chronologically Lilburn's life and career. Loose threads are tied between each contribution by a connective editorial narrative that supplies background information and points of clarification. The second section contains articles on Douglas Lilburn's links with many individuals, organisations and societies. The third section comprises a set of appendices which include a list of Lilburn's works, chronological lists of Lilburn's recorded and published compositions, and a select list of references of writings on Douglas Lilburn.

For the purposes of this study, the most important contribution in Douglas Lilburn is an interview of Douglas Lilburn by Jack Body entitled "Fragments of a stolen conversation".²⁹ This interview is invaluable in that it provides a wealth of reminiscences by Lilburn on various aspects of his early life and work as a composer. The reminiscences take the form of a first-person narrative account of Lilburn's early years up to the time he was appointed to the lecturing staff of Victoria University College. From this interview can be gleaned many of Lilburn's reactions to significant events in his life during this period. However, it must be cautioned that these are remembered reactions, noted in some cases up to sixty years after the event.

Another important contribution is the inclusion of edited copies

28 Canzona vol.1 no.3, January 1980. 112pp.

29 *ibid.* pp.15-21.

of letters by Douglas Lilburn to Peter Crowe over the period 1961-5.³⁰ These provide a valuable insight into Lilburn's burgeoning interest in electronic music, and in part help document the early progress Lilburn made in establishing a tradition of electronic composition in New Zealand.

Of the other, non-editorial, contributions to Douglas Lilburn, all are of interest in that they shed light on various aspects of Lilburn's life and career. However, like the Jack Body interview, most of these are remembered reactions, and, also, most were written specifically to pay tribute to Lilburn. Thus, whilst of a limited documentary value, they are primarily reminiscences - coloured by time and the needs of the occasion for which they were written.

Beyond this *festschrift*, beyond the work of John P. Scott, and beyond the general literature on New Zealand composition there is a wide range of literature available on specific aspects of Lilburn's life and work, all of which varies markedly in quality and factual accuracy.

Of the writings that are primarily biographical, most give only the barest essentials of Lilburn's life and career. His birth-date is usually given, along with brief details of his tertiary-level education and a noting of the fact that he won prizes in the New Zealand Centennial Celebrations Competitions of 1940. Depending on when the biographical article was written, the facts will be noted that he spent time in Christchurch in the 1940s working as a freelance musician, before being appointed to the lecturing staff at Victoria University where he was subsequently awarded a personal chair in music. He is invariably referred to as the leading New Zealand composer, and his work in the 1940s is usually acknowledged as speaking with a characteristic New Zealand voice. His interest in the electronic medium is usually remarked upon (in articles written after about 1965), and his interest in music of the serialists is often mentioned.

Such material that usually restricts itself to these bare bones of biography includes record notes, programme notes, and publicity notes for forthcoming performances. Where these vary in their content is in a possible brief description of the circumstances surrounding the composition of the particular work or works under consideration.

30 Getting into electronic music: letters of Lilburn to Peter Crowe, 1961-65. *ibid.* pp.60-9.

In articles of more substantial length, these bare bones are fleshed out usually with a concentration of details in the years immediately prior to the writing of the article. Such articles include:

BROOKES, Walter. A young New Zealand composer: Douglas Lilburn's musical achievement. New Zealand Magazine vol.25 no.1, January-February 1946: 11-12.

DUCKWORTH, Marilyn. Profile: Douglas Lilburn. Education vol.11, July 1962: 11-13.

Enter the man who won the laurels: Douglas Lilburn returns unexpectedly from England. New Zealand Listener vol.3 no.60, 16 August 1940:17.

JENSEN, Owen. Saturday Profile: Douglas Lilburn. The Evening Post 30 August 1969.

N.Z. composer: Douglas Lilburn. New Zealand Listener vol.31 no.793, 1 October 1954:25.

PAGE, Frederick. Profile of Douglas Lilburn. Composer no.18, January 1966: 11-12.

In addition to these general biographies of Lilburn's life, there are many articles of shorter length that deal with a specific aspect of his career. These are mainly newspaper reports (sometimes periodical articles), prompted by Lilburn's activities being 'newsworthy' at that time. Such activities include his winning of the Percy Grainger Prize in 1936, his winning of three out of four of the prizes offered in the New Zealand Centennial Celebrations composition competition, the incident he was involved in at the Noel Newson Memorial Concert in 1945, the founding of the Electronic Music Studio at Victoria University of Wellington, the celebration of his 50th and 60th birthdays, and his receipt of an honorary doctorate from the University of Otago. The newspaper reports and articles that followed such incidents in his career are too numerous to list here; they are included in the bibliographies contained in the appendices to this study.

Likewise, the premiere performance of many of his larger-scaled works attracted a significant amount of advance publicity. Song of the Antipodes (as the first New Zealand work to be performed by the newly-formed National Orchestra of New Zealand) and his three symphonies (as 'landmark' compositions), in particular, received relatively wide exposure prior to performance. Frequently performed works such as Aotearoa Overture, Landfall in Unknown Seas, Sings Harry, Diversions (mainly through Boyd Neel's championing), and, to a lesser degree, Symphony No.2 and Symphony No.3, have also attracted much publicity over the course of successive performances and recordings. Such

writings on these works, also too numerous to list here but are listed in the bibliographies of this study, are usually brief and of little substance. Invariably, as with record sleeve and programme notes, they offer little more than a quick description of the work and a summary of the circumstances surrounding its composition.

In general, the many reviews of Lilburn's works contribute little towards an understanding of the style, content and technique of construction of his music. At best, they offer a subjective reaction supported by a descriptive sketch of the overall progression of the work. Where it is a work of Lilburn's from the 1940s under consideration, analogies with the New Zealand landscape are frequently drawn.

Occasionally in periodicals, never in daily newspapers as time and space do not permit, reviewers have delved into a work by Lilburn in greater detail. Dorothy Davies in Landfall³¹ and Owen Jensen in Arts Year Book No.7³² both attempt to penetrate the surface of Symphony No.1; Bruce Mason in Landfall³³ offers a relatively lengthy look at Symphony No.2; and John Steele in Landfall³⁴ and Roger Savage in New Zealand Listener³⁵ undertake an evaluation of the merits of Symphony No.3. However, the greater detail in these lengthier reviews arises solely from a lengthier description being offered. None succeed in providing critical appraisal of the style and technique used in the work. For the most detailed examinations of Lilburn's works one has to look to the pages of Canzona. In this periodical, four writers have taken a close look at various of Lilburn's compositions. These articles comprise:

BIBBY, Gillian. Flowers of the sea: Douglas Lilburn's piano music. Canzona vol.2 no.7, March 1981:9-19.

HARRIS, Ross. Douglas Lilburn's "Symphony No.3" (in one movement). Canzona vol.2 no.5, October 1980:3-7.

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- 31 Dorothy Davies, Douglas Lilburn's 1st symphony. Landfall vol.5 no.3, September 1951:230-1.
 - 32 Owen Jensen, Lilburn: "Symphony No.1" in A minor. Arts Year Book no.7, 1951:153-6.
 - 33 Bruce Mason, Douglas Lilburn's symphonies. Landfall vol.8 no.2, June 1954:124-7.
 - 34 John Steele, Lilburn's third symphony. Landfall vol.16 no.3, September 1962:292-4.
 - 35 Roger Savage, Lilburn's third. New Zealand Listener vol.47 no.1196, 17 August 1962:7.

LAMDIN, Clive. A young person's guide to Douglas Lilburn's "Carousel". Canzona vol.3 no.9, October 1981:6-9.

NORMAN, Philip. Douglas Lilburn's "Nine Short Pieces for Piano": a brief analysis. Canzona vol.1 no.1, September 1979:23-8.

Three of these (Norman's, Lamdin's and Harris's analyses) were prompted by the need for material on these works which were, at that time, on the New Zealand secondary school music examinations syllabi. The fourth, Bibby's analysis, was prompted as a follow-up to the *festschrift* issue of Canzona.

Bibby's analysis, though suffering through attempting to tackle a wide topic in a relatively small space, is interesting in that it isolates a number of compositional features Bibby finds characteristic of Lilburn's writing for piano. Despite each of the pieces examined receiving barely a paragraph of attention, and despite some of her findings about Lilburn's music being open to debate, Bibby's article is undoubtedly the most comprehensive writing on an aspect of Lilburn's music available to date. However, rather than suggest a critical excellence achieved by Bibby in her article (although many valid points are raised), this indicates the lack of critical writings on Lilburn's music elsewhere.

Harris's, Lamdin's and Norman's articles all examine, in varying degrees of detail, specific individual compositions by Lilburn. Norman's article attempts a concentrated analysis of the musical components of each of the pieces in the Nine Short Pieces for Piano collection. Lamdin's article provides what is essentially a listening guide, for school pupils, to Carousel. It is written, appropriately, in a conversational tone, and aims at helping the reader draw conclusions about the music.

Harris's article on Symphony No. 3 is in two parts, the first of which concentrates on Lilburn's use of a twelve note row in the work. Regrettably, Harris makes some extraordinary claims about the properties of the row - claims that Lilburn was moved to refute in a later issue of Canzona.³⁶

The second part of Harris's article provides a 'descriptive analysis' that is at best cursory and adds little to an understanding of the work.

Where appropriate, the contents and conclusions of these articles will be referred to and incorporated into the text of this

36 Canzona vol.2 no.7, March 1981:47.

study.

On a number of occasions throughout his career, Lilburn was asked to deliver public lectures, addresses, and radio talks on a variety of subjects. Such talks include a tribute to Evelyn Page,³⁷ a birthday tribute to Ralph Vaughan Williams,³⁸ an introductory radio talk to the music of Ravi Shankar,³⁹ a television talk on the work of Rita Angus,⁴⁰ a retrospective talk for the 100th programme of Owen Jensen's Music Ho radio magazine,⁴¹ and a number of seminars on various topics of New Zealand music.⁴²

As with the interview of Lilburn by Jack Body published in the *festschrift* edition of Canzona, these talks often provide a good insight into Lilburn's attitudes towards various aspects of his life, career and music. To this end, the most important of these talks was his address delivered to the students at the first Cambridge Summer Music School in 1946. This amounted to a personal manifesto of his beliefs about composition at the time of writing. This talk, and others where

37 Douglas Lilburn, Evelyn Page. Unpublished typescript, n.d. 2pp.

38 Douglas Lilburn, Vaughan Williams. Broadcast talk NZBS, 20 October 1950. Unpublished typescript 14pp. Published as Douglas Lilburn, Vaughan Williams. Landfall vol.5 no.1, March 1951:57-62.

39 Douglas Lilburn, Ravi Shankar. Broadcast talk, NZBC, 7 April 1970. Unpublished typescript 9pp.

40 Douglas Lilburn, Text of talk on the work of Rita Angus. Broadcast in a series of programmes on six New Zealand painters. South Pacific Television, 1978. Unpublished typescript 2pp.

41 Douglas Lilburn, Talk for the 100th programme of Owen Jensen's Music Ho radio magazine. NZBC, May 1973. Unpublished typescript 8pp.

42 These comprise:

Douglas Lilburn, Address to students at the first Cambridge Summer Music School, January 1946. Unpublished typescript 19pp.

Douglas Lilburn, Chamber Music - a new look? c.1964. Unpublished typescript 5pp.

Douglas Lilburn, Address given at the inaugural meeting of the Christchurch Society for Contemporary Music, University Hall, Christchurch, 20 April 1967. Unpublished typescript 21pp.

Douglas Lilburn, Address given at the weekend seminar in Auckland of "The Arts in New Zealand", 13 May 1967. Unpublished typescript 21pp.

Douglas Lilburn, A search for a language. University of Otago Open Lecture, 12 March 1969. Unpublished typescript 23pp.

Copies of all the above at Alexander Turnbull Library.

appropriate, will be discussed in detail later in this study.

In addition to the above-mentioned literature related to the topic of this study, there are also a few isolated articles, interviews, reports or reviews that cannot be categorised with any of the literature already detailed.

One of these is an unpublished interview⁴³ of Douglas Lilburn by Jack Body, made in 1975 on the occasion of Lilburn's 60th birthday. Whereas Body's interview with Lilburn in the Canzona *festschrift* concentrates exclusively on Lilburn's life up to his appointment at the Victoria University College, the 1975 interview concentrates more on Lilburn's later work as a composer.

Another source of invaluable information is Lilburn's reports on his overseas leaves, submitted to the Council of the Victoria University of Wellington.⁴⁴

A third additional source of invaluable information is the printed booklet edited and compiled by Jack Body, that accompanies the three-record box set of New Zealand electronic music issued in 1975 by Kiwi Records.⁴⁵

Unlike the notes that accompany other recordings, this booklet provides a detailed account of the music contained on the records. It gives a good general account of the growth of electronic music in New Zealand and charts the course towards the establishment and development of an electronic music studio at the Victoria University of Wellington.⁴⁶

Since the 1940s, many writers have commented on aspects of New Zealand composition in general and Lilburn's music in particular. The names of three writers stand out from the rest - Owen Jensen and

43 Jack Body interviewing Douglas Lilburn October 1975. Unpublished typescript of taped interview, 6pp. Copy at Alexander Turnbull Library.

44 The reports for Lilburn's leave in 1963 and 1969 only are available. These are:

Douglas Lilburn, Report on refresher leave 1963. Unpublished typescript 6pp. Copy at Alexander Turnbull Library.

Douglas Lilburn, Report on overseas leave 1969. Unpublished typescript 4pp. Copy at Alexander Turnbull Library.

Both these reports give a good insight into Lilburn's growing interest in the electronic medium.

45 SLD-44/46.

46 All the compositions included in this three-record set were realised at the Electronic Music Studio of Victoria University of Wellington.

Frederick Page for the volume of their writings on the topics, and Antony Alpers ('Marsyas'⁴⁷) for his occasional perspicacious comment on aspects of Lilburn's music in the 1940s. It is worthwhile making brief mention of the contributions these three writers have made to the understanding of Lilburn's music.

Both Jensen's and Page's writings span almost the entire length of Lilburn's output as a composer. Jensen's writing on Lilburn began in the 1940s through the pages of Music Ho and has continued to the present day through the pages of The Evening Post. Page began writing on Lilburn's music in The Press in the 1940s and has continued to do so as one of the two music reviewers for the New Zealand Listener.

Both these writers were quick to encourage Lilburn's work in the 1940s, and indeed, they were the two who most helped bring many of his compositions to public attention. Neither, though, have said much of substance about Lilburn's music in any of their writing. Their colourful prose most often concentrates on effect rather than content. Jensen was always quick to point out the New Zealand quality in Lilburn's writing but never attempted a definition of that quality. Page's writing in the 1940s tended to concentrate on the modernness of thought in Lilburn's music, but rarely delved into the contents of the music. It was 'Marsyas', through the pages of the New Zealand Listener in the early 1940s, who most forcefully identified Lilburn's music with the New Zealand environment. His writing, though overly-poetic and studded with direct comparisons to specific features of the landscape, did much to establish an early acceptance of Lilburn's works as being distinctively New Zealand in voice.

It was 'Marsyas' who sprang to Lilburn's defence against the frequent observations by reviewers that Lilburn's music was overly indebted to the music of Vaughan Williams and Sibelius:

"... no really good composer has been totally a pioneer and inventor. Great composers point forward in their latter works but in their early works they usually imitate slavishly.

Every artist must learn by working on models at first. The men whose music we hear and admire most, got their models from inventors whose works survive only as museum pieces. . . .

47 Alpers used this pseudonym in his writings for the New Zealand Listener.

If Mr Lilburn's music seemed to come out of the blue, utterly original, unrelated to the past, containing nothing of any other man's music, then we would properly throw it into the dustbin..."⁴⁸

It was 'Marsyas' also who, in his colourful review of the first concert devoted entirely to Lilburn's compositions,⁴⁹ slipped in an observation, which, although subjective, strikes what could be a general truth about Lilburn's music. Ending a paragraph on Landfall in Unknown Seas, 'Marsyas' wrote:

"The last word is the hardest one to have, and I have yet to hear a finale by Douglas Lilburn that sings of what has gone before as his overtures and allegros sing of what is to come."⁵⁰

Such, then, is the literature available on the general topic of composition in New Zealand and the specific topic of the life and work of Douglas Lilburn 1940-65. It is a literature that, although of some quantity, is haphazard and scattered through numerous newspapers and journals, many of which are now defunct. The unpublished literature is likewise scattered around many libraries and private collections. In recent years, though, much of this has been gathered in the Archive of New Zealand Music at the Alexander Turnbull Library, Wellington.⁵¹

It is a literature that tends to concentrate on a few biographical facts, and in the main avoids any specific comment on the music. Where comment is passed on a composition, it is usually superficial and stems from an individual's subjective reaction. To be fair, though, many of these commentators (particularly in earlier years) did not have access to scores or recordings. In many cases, commentators were forced to rely on their aural perception of a work (usually from a single concert or broadcast performance) to provide the basis for their writing. Without the benefits now enjoyed of printed (or photocopied) scores and recordings, it is little wonder that few commentators

48 'Marsyas', Some Recent Music No.14. New Zealand Listener vol.6 no.155, 12 June 1942:13.

49 Held on 29 September 1943 in the University Hall, Christchurch.

50 'Marsyas', Music by a New Zealander: "if he can do this already, what may he not do in time?" New Zealand Listener vol.9 no.225, 15 October 1943:13.

51 See Appendix A1 for details of this archive.

attempted anything more than a surface description of a work.

In short, then, there has been little of consequence written about the tradition of composition in New Zealand, and equally as little about the one composer who initiated and, more than any other, developed this tradition. Certainly no systematic study of Lilburn's life and career exists, nor is there any detailed appraisal of his work as a composer.

Douglas Lilburn's life and work warrants such a documentation, both on the strength of his success as a composer, and his achievements as a composer pioneering a tradition of composition in a young country. If further justification for such a study is required, then it rests with the need to promote a greater awareness of the important and prominent role that Douglas Lilburn has played in the growth of a cultural heritage for New Zealand.

PART I

T H E L I F E

1

PREAMBLE

The society into which Douglas Lilburn was born was not one that would encourage, nor even be able to develop, the idea of composition as a profession. In matters of art, letters and music, New Zealand, in the first decades of the twentieth century, was still very much the young British colony. Attitudes and tastes that had developed in the pioneering years of the nineteenth century prevailed.¹

Music, in the main, was equated with entertainment. The concept of concert music for art's sake had yet to find full acceptance in a community that historically had looked to music to provide relaxation, rather than enrichment, after a day's hard manual labour. The pioneer had wanted sensual, not intellectual recreation.

This not surprising preference accounts for the unsurpassed interest in that least abstract of all music forms, light opera. This was a popular medium that had dominated colonial musical life from as early as the 1860s through to the second decade of the twentieth century. Amateur operatic societies had proliferated, and a spate of overseas opera companies had toured the country during this 'Golden Era' of New Zealand entertainment.²

1 For accounts of the early histories of musical activity in Auckland, Wellington, Christchurch and Dunedin respectively, see:

- i) ANNABELL, Angela Ruth. Music in Auckland 1840-55; with reference to aspects of music in the Bay of Islands area both before and after 1840. Unpublished MA thesis, University of Auckland, 1968.
- ii) MORIARTY, J.M. Wellington's music in the first half century of settlement: a particular aspect of Victorian New Zealand. Unpublished MA thesis, Victoria University of Wellington, 1967.
- iii) WATSON, Helen M. Music in Christchurch. Unpublished MA thesis, Canterbury University College, 1948.
- iv) PEARSON, Ethel. The history of music in Dunedin to 1925. MA thesis, Otago University College, 1941. Published as CAMPBELL, Margaret (pseud.), Music in Dunedin: An Historical Account of Dunedin's Musicians and Musical Societies from the Founding of the Province in 1848 Dunedin, Charles Begg, 1945.

2 See HURST, Maurice. Music and the Stage in New Zealand: A Century of Entertainment 1840-1943 Wellington, Charles Begg, 1944.

Where concert-hall performances were given in New Zealand, audiences wanted mixed and varied fare. Programmes had to be constructed according to the principle of maximum variety in minimum space. Short vocal and instrumental items were often interspersed with recitations, dialogues, and sometimes even one-act plays. There was little interest in specialist music programmes; music that was familiar was preferred to the unfamiliar.

A further legacy of the pioneering years was the association, by the average male, of music being the preserve of the female. Possibly this association had its beginnings in that the earliest teachers of music were governesses endowed with a sprinkling of knowledge in the arts. More likely, it was related to the outdoor nature of life in the young country, in both work and recreation. The New Zealand male was expected to be proficient in the physically demanding outdoor sports: music was considered an effeminate, indoor pastime.

The ability to make music in the home, though, was a skill expected in a well-educated female, and prized during long winter evenings. The piano, in particular, became the centre-point of domestic entertainment, and its performance a feature of many private social functions.

A legacy of the British settlement of New Zealand was that choral societies and brass bands (two of the most popular forms of music making in nineteenth-century England) had assumed inordinate prominence in the musical life of the colony. Both types of music helped fulfill certain functional and social needs of the settlers. An emphasis on community involvement in both these types of music-making helped effect a feeling of solidarity amongst the scattered settlers.

The repertoire of both brass band and choir was almost exclusively that which had found favour in Britain. For the brass band,³ arrangements of operatic arias, choruses and overtures, along with the ubiquitous march and the popular dances of the day such as the polka, waltz, galop and quadrille, provided the staple material for performance. For the choirs,⁴ when not presenting mixed-fare, variety concerts, the

3 See NEWCOMBE, S.P. Challenging Brass: 100 Years of Brass Band Contests in New Zealand Takapuna, Powerbrass Music Co., 1980.

4 See PRITCHARD, B.W. Societies in society: a case study in the historical sociology of music. Unpublished MA thesis, University of Canterbury, 1965.

oratorio (courtesy of Great Britain, 'the home of the oratorio') was a firm favourite, especially Elijah, Messiah, The Last Judgement, The Creation, and Naaman. The most popular choral composers were nearly all British (either by birth or association), and included Handel, Mendelssohn (Elijah was first performed in England at the Birmingham Festival of 1846), Costa, Macfarren, Sullivan, Stainer, Spohr and Haydn.

The music presented by the brass bands and choirs in the nineteenth century formed the nucleus of a repertoire that was to characterise choral and band music in New Zealand for well over a century.

In the brass bands and choirs, a strong tradition of amateurism in music was fostered. Society members paid (and indeed they do today through subscription and sometimes uniform costs) to sing or play. This spirit of amateurism, with its quantitative emphasis on participation and involvement, formed the backbone of music in New Zealand from earliest times. The strength of this forestalled the growth of professionalism.

It was not only the brass band and choral music that the nineteenth-century emigrants had brought with them from Britain. The British Cathedral tradition had been transplanted to New Zealand in 1879 with the appointment of the English musician Harry Wells as first conductor and choirmaster of the Cathedral Choir School in Christchurch.⁵ The British music examination system had been introduced to New Zealand in 1886 with the appointment of Robert Parker as the New Zealand representative for Trinity College, London.⁶ A university system had been established for music in 1875 at the affiliated colleges of the University of New Zealand.⁷ Again it was the British model that prevailed; the examination papers were all sent to England for assessment.

Such wholesale, across-the-board transplantings of British traditions, systems and interests gave rise to the idea that the closer the imitation of the British model, the more successful a New Zealand product was. For various geographical and social reasons this belief

5. A.H. McLintock, ed. An Encyclopaedia of New Zealand Wellington, Government Printer 1966, vol.2 p.605.

6 John Jennings, The Music Teaching Profession in New Zealand: a jubilee history of the Music Teachers' Registration Board of New Zealand Wellington, The Music Teachers' Registration Board of New Zealand, 1978:2.

7 *ibid.*

had been quickly shed in various aspects of New Zealand life.⁸ In the arts, however, it remained virtually unchallenged far into the twentieth century and had two far-reaching consequences. It retarded the growth of individual, non-imitative expression in the arts, and inculcated a feeling of cultural inferiority. Both consequences led to an unreasoned desire for artists to prove themselves in terms of the Mother Country.

The vicious circle of the New Zealand arts was thus established. Genuine practising artists, musicians and writers were forced overseas to gain maturity and recognition, and once achieved, little was to be gained by returning to the land they were originally forced to leave. The fewer the artists that returned to New Zealand, the lesser the chance there was of an indigenous artistic tradition being established.⁹

By 1915 and the birth of Douglas Lilburn, music had thus found a functional and social, if not artistic, niche in the way of New Zealand life.

In the area of orchestral music up to this time,¹⁰ there was relatively little activity. Orchestral societies had existed, but on a severely limited scale and amateur basis. The one notable exception to this had occurred in 1906-7, when a local professional orchestra had been engaged by the Government for the occasion of the New Zealand International Exhibition of Arts and Industries.¹¹ Such an engagement, though, was only for a limited period of six months.

Similarly, in the area of composition, there had been little activity. Most of the music written was either lightweight in design

8 Politically, at the turn of the century, "... the amalgam of democratic and humanitarian legislation ... made New Zealand for a time the most radical state in the world" (Keith Sinclair, A History of New Zealand Harmondsworth, Penguin Books, 1959:183), whilst in the field of outdoor recreation, New Zealanders showed ready aptitude for excellence in the more physically rugged sports - rugby, mountaineering, long distance athletics and rowing.

9 Katherine Mansfield and Frances Hodgkins, of those artists who were to achieve an international reputation, were amongst the first victims for New Zealand of this vicious circle.

10 See WALSH, David B. A survey of orchestral activity in New Zealand. Unpublished MA thesis, Victoria University of Wellington, 1967.

11 The Exhibition, the brainchild of the former Prime Minister, Richard Seddon, was held in Christchurch from 1 November 1906 to 15 April 1907.

(ballads, popular songs, drawing room miniatures) conceived for a special occasion (liturgical settings, celebration odes and fanfares, brass band competition pieces), or written for amateur resources deficient in certain areas of instrumentation or vocal type (music for schools, small brass bands, choral societies). It was music that reflected the musical environment of New Zealand; music with an emphasis on the functional, social and entertainment aspects of colonial life. It was music that spoke of a British heritage.

There was, however, one notable exception to this, the Australian-born Alfred Hill. In the 1890s and 1900s, Hill had resided in New Zealand, based in Wellington. Through compositions such as his cantata Hinemoa (1896), his opera Tapu (1904) and his popular songs Waiata Poi and Waiata Maori, to name but two, Hill had cast Maori melodies and themes into late-Romantic musical moulds. In doing so, he was one of the few composers living in colonial New Zealand to show an awareness of the immediate environs. Certainly he was the most successful.¹²

It was during Douglas Lilburn's childhood, in the second and third decades of the twentieth century, that patterns in the development of music in New Zealand began to alter drastically. This was through the advent of three products of the new technological age: the gramophone, film and radio.

All three of these provided strong counter-attractions to music presented live in concert halls, and dwindling attendances at concerts resulted. The advent of the gramophone, film and radio in New Zealand, though, was a mixed blessing for musicians.

The gramophone helped counter, to a certain degree, the musical isolation of New Zealand from the rest of the world. To hear a top London orchestra, for example, one no longer either had to travel to London or wait for the orchestra to tour New Zealand. Audiences could become well-acquainted with works or performers at their own leisure in their own homes. The gramophone helped facilitate the study of music.

The arrival of the silent movie era heralded new opportunities for the orchestral musician. Many of the large cinemas in New Zealand engaged orchestras (of varying sizes) for the purpose of providing

12 See THOMSON, John Mansfield. A Distant Music: The Life and Times of Alfred Hill 1870-1960 Auckland, Oxford University Press, 1980.

background music to accompany the film.¹³ Often these orchestras would present additional items, either before the screening began, or during the interval. This was an additional attraction for cinema-goers, and provided one of the first opportunities in New Zealand for orchestral musicians to practise their art in paid employment.

With the arrival of the talking picture in 1929, theatre orchestras were phased out of existence. Employment for the redundant musicians, however, was close at hand. By the end of the 1920s radio had become firmly established in New Zealand.¹⁴ Radio needed music: for regular studio concerts, interludes and themes, signature tunes, and later, for advertisements.

Radio studio orchestras were established in all four main centres. The first of these was the 2YA Orchestra in Wellington, formed in 1928. The 1YA Orchestra in Auckland was established in 1930 followed by the 3YA Orchestra in Christchurch in 1934 and the 4YA Orchestra in Dunedin in 1939.¹⁵ Although the quality of playing of these small studio orchestras was at best uneven, the formation of these groups marked the beginnings of a rise towards professionalism in orchestral music in New Zealand.

It was into such a tradition of music, then, that Douglas Lilburn was born, educated, and first schooled as a musician. He was born at the end of the 'Golden Era' of New Zealand music and entertainment, at a time when the silent movies were beginning their rapid rise to popularity and the gramophone was beginning to find a place in peoples' homes. The domestic piano, and the amateur brass band and choir reigned unchallenged as the most active facets of music-making in the Dominion.

The beginnings of Lilburn's schooling coincided with the end of the silent movie era. By this time, radio was firmly established in New Zealand as a leading medium.

With few exceptions, opportunities for an education in music were confined to teaching practices based on nineteenth-century British models. Although there were small studio orchestras attached to radio stations in

13 According to David B. Walsh (op.cit. p.69), in Auckland alone, there were at least ten theatres employing between five and twenty-five musicians each, and this was representative of the situation in other main centres.

14 See DOWNES, Peter and HARCOURT, Peter. Voices in the Air. Radio Broadcasting in New Zealand: A Documentary Wellington, Methuen Publications in association with Radio New Zealand, 1976.

15 David B. Walsh, op.cit.

the four main centres, there was no professional symphony orchestra in New Zealand. Nor was there a tradition of, or precedence for (with the possible exception of Alfred Hill) composition in New Zealand at a professional level. That tradition had yet to be forged.

1915-1937

EARLY LIFE, WAITAKI AND CANTERBURY COLLEGE

"I was not born into a musical family and had no proper musical training before a late age of 17, rather than regret this, I've always remained grateful for a childhood on a central North Island sheep station, a richly varied and potent human and natural context to shape a young imagination."¹

Douglas Gordon Lilburn was born on the 2nd of November 1915, at Mrs Tripe's Nursing Home, 27 Liverpool Street, Wanganui. He was the seventh child of Robert and Rosamund Louisa Lilburn.²

At the time of Douglas's birth, the father was 49 years old and the mother 42. Their offspring comprised John Drysdale Lilburn (born 15 January 1899), Richard Shield Lilburn (born 6 August 1900), Louisa Rosamund Lilburn (born 5 May 1904), Robert Lilburn (born 6 September 1907), and the twins Janet Cameron and Ewen Campbell Lilburn (born 25 March 1911).³

"And when I was about seven years old my parents took my eldest sister with them and they went off on a grand tour as retired people did in those days with enormous trunks which Cooks looked after. My eldest brother had just married. His wife was someone whom I loved dearly - she was like a second mother to me and they were like second parents at that time - almost closer I imagine than my own parents in the sense that we would play tennis and go swimming together and picnic in the bush. But this was at the moment when my twin brother and sister were sent off to boarding school and so in fact I was left a single child in this house which had been full of people before and I kind of rattled around in it on my own part from my brother and his wife and elderly housekeeper ...

1 Douglas Lilburn, A Search for a language. University of Otago Open Lecture, 12 March 1969. Unpublished typescript, p.16.

2 Birth Certificate of Douglas Lilburn (certified copy of entry in the register-book of births, Wanganui District). Photocopy with author.

3 Douglas Lilburn in correspondence with author 28 October 1980.

... You know when you talk about the loneliness of childhood that I had at that particular time when my parents went off to England and my brothers and sisters disappeared ... I remember the first time my brother and sister came back, and we played together again. The big dining-room table was made into a house with rugs hung over it, something like that and we all got inside. This was fabulous. But then of course they went off and I was wandering round again, and tried to do it on my own. But I finished up in tears I think, with the realisation that one is alone, and that one can't repeat things like that. A very searing kind of experience in a sense. It's not a very big house now, but it was a very big house to me as a child."⁴

The 'big house' was the homestead to Drysdale Station where Douglas Lilburn was to spend the first ten years of his life. Situated about eighteen miles northwest of Hunterville (a small servicing township for farmers, with a population of about 550), Drysdale Station was set in the picturesque surroundings of the Upper Turakina Valley: there was the nearby Turakina river with its waterfall and swimming hole, there were the hills, bush, open spaces and a skyline dominated by the nearby Pukeora Hill. In the distance there was the outline of Mt Ruapehu.

Drysdale Station had been purchased by Robert Lilburn from his brother in 1907. By the time of Douglas Lilburn's birth it was showing all the signs of a successfully managed farm. The property was virtually a self-contained village: it had a shop, dwellings for three married couples and their children, a blacksmith's workshop and electric power provided by a generator driven by the nearby waterfall. Nearly all the food consumed was produced on the premises, and Robert Lilburn could boast ownership of the first automobile in the valley.⁵

Robert Lilburn, a Presbyterian of strong faith from Perth, Scotland, had emigrated to New Zealand around 1888. He had married a Wanganui girl, Rosamund Louisa Shield, on 10 February 1898, and the couple had had their first child, John, within a year.⁶ Robert Lilburn instilled

4 Douglas Lilburn in Jack Body. Fragments of a stolen conversation. Douglas Lilburn 2nd ed., Wellington, Composers Association of New Zealand, 1980:16-7.

5 John P. Scott, Notes (1975-9) on Douglas Lilburn. A collection of unpublished material relating to the life and works of Douglas Lilburn. [Scott papers].

6 Birth Certificate of Douglas Lilburn, op.cit.

a strong sense of loyalty in his growing family unit, and by dint of sheer hard work, backed by the co-operation of his family, succeeded in building Drysdale Station to the prosperous concern it was by the time of Douglas's birth.

Although the Lilburns were not a musical family, they did own a piano which the two sisters, Louisa and Janet, learnt to play. The parents owned a large collection of books, and by the time he could read and write at the age of five, Douglas had become familiar with the contents of this collection.⁷

On 5 November 1920, Douglas began formal schooling at the nearby Pukeora School, which he attended until 1924 and the return of his parents from their world trip. The parents then retired to Wanganui⁸ and Douglas went with them, enrolling in 1925 in Standard Four as a day-pupil at the New Zealand Friends School in Wanganui.

This Quaker school had been established in 1920, and by 1925 the roll had risen to 33. Douglas's start at the new school was delayed until April of 1925 by its mandatory closure during an outbreak in New Zealand of infantile paralysis.⁹ Douglas remained a pupil at the Friends School until December 1927 when he successfully sat his Proficiency Certificate and graduated from Standard Six. It was during this period that he received his first formal instruction on the piano, initially from a Miss Eggers, then from a Miss Marshall.¹⁰

In 1928 and 1929 he attended St George's Intermediate School in Wanganui and continued his piano lessons with a Miss Williams.¹¹

From 1930 to 1933, Lilburn attended Waitaki Boys' High School, Oamaru, North Otago. Under the rectorship (1906-44) of Mr F. Milner CMG, MA, "... an ardent imperialist, a profound student of international affairs, and an orator of very great ability",¹² this state school was steeped in the transplanted tradition of the English Public School.

7 Scott papers.

8 17 Peakes Road, St John's Hill, Wanganui.

9 NZ Friends School, A History of N.Z. Friends School 1920-1969 no date or place of publication given, 40pp. Copy with author.

10 Scott papers.

11 *ibid.*

12 K.C. McDonald, White Stone Country, 2nd ed., Oamaru, North Otago Centennial Committee, 1962:269f.

Consequently, great emphasis was placed on the development of oral and literary skills, manifested in the holding of many essay-writing competitions, debates, lantern-lectures and speeches. Pupils were expected to acquire a sound general knowledge and to keep well-informed on current affairs.

Not surprisingly, rugby, athletics, cricket and the military cadets were all afforded great prominence as extra-curricular activities. Otherwise, the most popular pursuits seemed to be the stamp club, wireless club and camera club. The one genuine concession to the needs of the New Zealand environment was the presence of an active agricultural department within the school.¹³

"Why was I sent to Waitaki? Before my parents moved into Wanganui, all my brothers went to Wanganui Collegiate as boarders. I was never quite clear about this, but it probably would have been ignominious to have been sent to Collegiate as a dayboy: on the other hand my father was quite firm that he wouldn't send me there as a boarder and have me cycling home every weekend. And the alternative was to be shipped off to this unknown place in the South Island, which upset me very much at the time. They chose it because Frank Milner was a rabid Imperialist, a personality, and the school had a considerable reputation. And it was in a cold dry climate and this was supposed to be good for me because I had weak lungs I thought it was an utterly barbarous place when I first hit it: you know I'd never been away from home before except to a member of the family. And suddenly to be slung into this arena of bullying little bastards - oh God, I hated them, and they hated me, especially because I was brainy. In the lower fifth I was a year or two younger than any of them, and in fact I gained higher marks in Matriculation that year than anyone else of the boarders, and the head prefect who had instigated an investigation, when he found that I had beaten his marks he was furious with me. Yes, and so were they all. And so, as I say I survived"¹⁴

It is worthwhile digressing briefly to broaden the understanding of the prevailing atmosphere at Waitaki Boys' High School during Milner's reign. The extraordinary and slavish devotion to Britain and the Empire

13 The Waitakian vols. 15 - 18, Oamaru, Waitaki Boys High School, 1930-33.

14 Douglas Lilburn as in *Fragments of a stolen conversation*, op.cit. p.18.

that gripped the school is nowhere better illustrated than in an editorial to The Waitakian written in 1932 by the then head prefect J.M. Paape:

"Once again has sounded forth to the youth of the Empire the clarion call to arms, and once again has come a glorious response. On this occasion the call has originated from the Prince of Wales, and it is not a cry to do battle against any mortal foe, but rather it is an appeal to every boy and girl in the Empire to do their duty, and by self-devotion and sacrifice to help their country in its hour of need. The enemy to be conquered is depression and apathy, and the weapons with which they are to be overcome are unselfish devotion, mutual understanding, and unstinted service for the Motherland and the Empire."¹⁵

Such a vision of the world through British Empire spectacles, typical of its time, must have contributed greatly to the acute feeling of young New Zealanders as being a people dispossessed from their 'home' 12,000 miles away.

Music took its place in the cultural, or rather recreational, life of Waitaki Boys' High School under the guidance and encouragement of two musical masters on the staff - Messrs G.E. Wilkinson and P.W. Hargreaves. Formal concerts were held usually twice a year and featured the school orchestra and band, together with choral items and an occasional one-act play. Consider, for example, the mixed fare offered at one such concert, held on 27 and 28 September 1932, at the Oamaru Opera House:

1. Overture -- "Boys of the Old Brigade"
2. Part-singing
 - a) "See now the Moon shines" -- Verdi
 - b) "Song of the Fisherman to the Twin Stars" -- Schubert
 - c) "Gondola Song" -- Lucantoni
3. "The Five Shilling Man"
4. Dialogue, "Reminiscences of Self-made Men"
5. Gymnastik zu Zweien. (A Teutonic system of physical culture)
6. Interlude (psittacine, feline and canine).
7. The Red Friars Choir.
 - a) "Adeste Fideles"
 - b) "Silent Night"
 - c) "The Heavens are Telling"
8. Character Song -- "Waiata Maori"
9. RORY AFORESAID" -- a one-act Play

¹⁵ J.M. Paape, Editorial. The Waitakian vol.17 no.1, May 1932:1.

Interval

10. Orchestra, "Stray Sunbeams" Huerter
11. "MISS HOOK OF HOLLAND" Rubens
an operetta in three scenes.¹⁶

Other smaller concerts were scattered throughout the year, highlighted by the appearance of invited local artists. Although the school had no full-time music teacher, it had a number of part-time teachers: Messrs F.C. Burry, J.B. Fergusson, C.W. Nayler (all 1930-2); R.J. Meldrum (1930-3); and Miss Hood (1933). In 1931 a new organ was built in the Hall of Memories (the School Hall). The inaugural concert for this was given by Dr J.C. Bradshaw, the designer of the organ's specifications.¹⁷

No mention in The Waitakian is made of Lilburn in connection with school music activities, although in his final year at school he was pianist to the school orchestra, and had been receiving piano lessons throughout his time at school, firstly from one of the school's part-time teachers, and from 1932 from Kate Cartwright.

"... I'd been put with one of their three bumbling old men - he was impossible, and then I wanted to go to the person who I knew to be a good teacher, Kate Cartwright, who had produced some distinguished pupils down there . . . but I wasn't allowed to go to her because she was a Catholic, and this seemed to me iniquitous. And so, happily, on Saturday afternoons, the football matches used to be played at the Athletic Park just down the railway line from the school, so we'd all charge down there to go to the football match, and I would charge on another hundred or two yards and have a music lesson with Kate Cartwright, and then join the crowd as they came back again..."¹⁸

Lilburn played only a relatively minor part in the extra-curricular activities at the school, limiting himself to involvement in debating, public speaking, the activities of the Lantern Guild and reporting for The Waitakian. He gave "authoritative dissertations" (short competition speeches) on "New Zealand Unemployment" and "Douglas Credit", and his debating experiences included affirming "That the

16 J.T. Holloway, Concerts and entertainments. The Waitakian vol.17 no.2, December 1931:195-6.

17 J.C. Bradshaw was, at that time, Organist and Director of the Choir at the Christchurch Cathedral, New Zealand, and Lecturer in Music at the Canterbury University College.

18 Douglas Lilburn as in Fragments of a stolen conversation, op.cit. p.18.

dominance of the machine in modern civilization is detrimental to human happiness", and leading the affirmative in the motion "That this House would not fight for King and Country except to repel invasion". Despite suffering heavy defeat (29-6) in this latter motion (one suspects that affirming the motion was a lost cause in the prevailing climate of the school), Lilburn was voted one of the four best speakers of the evening.¹⁹

In 1930 he won the French and Maths prize for form Vb, and in 1932 he was the winner of the Ellen McCombe prize²⁰ as well as the Stamp Club essay prize on the topic of "New Zealand Pictorial and Air Mail Issues".

Having passed his matriculation in 1930, and while still attending school, he enrolled extramurally at Otago University College, successfully sitting English I, History I and French I in 1932, and History II and Economics I in 1933.²¹

From 1931 onward, Lilburn was a representative of the Lantern Guild as well as being on the committee of editors for The Waitakian, regularly reporting on swimming and occasionally on debating, "lectures and addresses" and "concerts and entertainments".

In the December 1933 issue he reported on a concert given in the Hall of Memories by the Russian pianist Paul Vinogradoff. It was an all-Chopin programme except for the Beethoven Concerto in C Minor. Lilburn wrote: "The performance of this master pianist was certainly the finest of its kind that the school has had yet".²²

Lilburn also occasionally contributed poems to the magazine. In the May 1933 issue two such poems were published: one entitled Harmony, a convoluted effort along the lines of Shelley, the other, a simple statement entitled Memory.

"Though you are old
Your beauty passed away,
And love grown cold
As Time in gaining sway -

19 The Waitakian vol.18 no.1, May 1933:28.

20 No mention is made in The Waitakian as to what this prize was for.

21 As reported in The Waitakian.

22 Concerts and entertainments. The Waitakian vol.18 no.2, December 1933:194.

Since all things fade
 Into a senile night
 When youth has made
 Its fleeting rapturous light -
 Though Death his fill
 Has had of irony -
 I love you still
 For Beauty's memory." DGL²³

Thus, up to the end of 1933 and the completion of his schooling, Lilburn had achieved little in a public way to indicate he would make a career of music and composition. His only active participation in music had been in learning to play the piano - beginning first with explorations of the keyboard in the Drysdale homestead and growing into the fruitful, if furtive, period of study with Kate Cartwright in Oamaru. His reporting on "concerts and entertainments" in The Waitakian suggests, though, that he was developing a keen musical appreciation.

That he successfully sat five university units whilst still at school suggests he was an intelligent, industrious pupil, one who was obviously well-suited to further and full-time study at a university college. His early interest in reading, his involvement in public-speaking and debating, his winning of an essay-writing prize and his regular reporting in The Waitakian indicate that he was also literate and articulate. Under the prevailing climate of Waitaki Boys' High School, these two qualities would presumably have been fostered and encouraged.

The picture of Lilburn the schoolboy that begins to emerge is one of a relatively solitary figure. Being by three-and-a-half years the youngest child in a line of seven and spending the early years of childhood on a large farming station, during which time his parents were absent for several years, meant that Lilburn had to counter solitude by developing private interests and pursuits. At first, these included wide reading, later these became focused on music, specifically the piano.

At Waitaki Boys' High School, under the schoolboy ethic, Lilburn would not have been a universally popular figure. He had no interest in sports, he was academically successful and he was not by nature gregarious. As well as this (and possibly even related to this), Lilburn's interest in that private and seemingly 'unmanly' pursuit of studying the piano was increasing.

In retrospect, it is possible to trace the roots of many of

23 *ibid.* vol.18 no.1, May 1933:144.

Lilburn's later concerns and skills as a composer and musician to his childhood and school years. There is the deep-seated love and appreciation of the land and the countryside, stemming, no doubt, from his early environment, the Drysdale Station.

There is the discerning interest in related arts, particularly literature, stemming from his early passion for reading. There is the keen and articulate intellect capable of writing and speaking with clear vision on a wide range of topics: a skill that was in evidence and was presumably nurtured during Lilburn's years at Waitaki Boys' High School.

There is the air of quiet reserve and deliberate understatement that stamps much of his music: qualities that as much reflect the personality of the man as they do suggest origins in a typically New Zealand social environment where any signs of affectation or flamboyancy would have been firmly quashed at first sight.

Lastly, there is the interest (mainly centred on the 1940s) in writing music identifiably New Zealand in flavour. This, arguably, may have stemmed in part from a reaction to the policy of unquestioning devotion to Britain and the British Empire practised and preached in the running of Waitaki Boys' High School at that time.

The completion of Lilburn's schooling brought about the need to choose a career. Although Lilburn had as yet achieved little musically in a public way, his interest in music had burgeoned privately to the point where, on reflection in later years, he could claim to have already made up his mind to become a musician. In remembering a concert he attended during his schooling at Waitaki Boys High School, Lilburn recalled:

"... there was a very good pianist there, Louise Carroll - and she played Mozart's Coronation Concerto with George Wilkinson accompanying on the organ and after this she played the G minor ballad of Chopin and this was the first time that I had heard this piece and it was a revelation in fact at this stage and I think possibly this was the moment I decided I was going to be a musician."²⁴

24 Jack Body interviewing Douglas Lilburn October 1975. Unpublished typescript of taped interview. Copy at Alexander Turnbull Library, p.4.

It seems unlikely that this decision was anything more than a vague schoolboy notion at that point, nevertheless, in choosing to attend Canterbury University College in 1934 as a full-time student, Lilburn opted to include a unit of music in his four-unit course for the year. The main thrust of his study, though, was directed initially towards journalism, a choice of subject area no doubt stemming from his interest in literature and the experience gained from being on the committee of editors for The Waitakian.

"The reason why I was able to go to Christchurch was that I probably persuaded my parents that I might have a career in journalism or something. It was just a sideline. I took Principles and Practice of Journalism from someone who was editor of the old Sun I think, the evening newspaper. He cured me of wanting to work in journalism very quickly. In the meantime I'd waffled into the Music Department and gained high marks, so I began to switch."²⁵

The Music Department, during the three years that Lilburn was enrolled at the College, was in the sole charge of Dr J.C. Bradshaw, an organist, choirmaster and scholar of distinction. John Christopher Bradshaw was of English descent, born 23 June 1876, at Adlington, Lancaster. At an early age Bradshaw had developed an interest in church music, and by the time he was fifteen he had become organist and choirmaster of Christchurch Church, Adlington. He graduated Bachelor of Music in 1898 from Manchester University, became a Fellow of the Royal College of Organists in 1899 and a Licentiate of the Royal Academy of Music, London in 1900. In 1901 he was awarded a Doctorate of Music at the University of Manchester.²⁶

On graduation, Bradshaw's attention was drawn to a notice advertising the joint positions of Organist and Director of the Choir at the Christchurch Cathedral, New Zealand, and Lecturer in Music at the Canterbury University College. He successfully applied for the positions, and began work in Christchurch in 1902. Canterbury College had a roll of 263 students that year; by 1934 when Lilburn first enrolled, it had risen to 1044.²⁷

25 Douglas Lilburn as in Fragments of a stolen conversation, op.cit.p.18.

26 F.K. Tucker, J.C. Bradshaw Christchurch, Caxton Press, 1955. 179pp.

27 W.J. Gardner, E.T. Beardsley, T.E. Carter, A History of the University of Canterbury 1873-1973 Christchurch, University of Canterbury, 1973:472-3.

Bradshaw remained with the Christchurch Cathedral until 1937 and with the University College until 1941, three years after a Chair in Music at the College had been created.

There is some confusion surrounding Lilburn's study at Canterbury College, partly because he sat Otago College examinations whilst still at school, partly because he enrolled in three degree/diploma courses, and partly because he did not apply for conferment of degrees upon passing his examinations.

To clarify matters, consider the following chronological list of his study at the University of New Zealand:

1932	(extramural at Otago College)	English I History I French I
1933	(extramural at Otago College)	History II Economics I
1934	(full-time at Canterbury College)	Psychology I (Philosophy) Music I Principles of Journalism Practice of Journalism
1935	(full-time at Canterbury College)	History III Logic and Ethics (Philosophy) Counterpart I Harmony I Elementary Knowledge Form in Composition
1936	(full-time at Canterbury College)	Acoustics Counterpoint II Harmony II Original Composition Instrumentation

According to this list, and through written confirmation to this author from the University Grants Committee,²⁸ by 1935 Lilburn had satisfied the requirements for a BA with History I, II and III, Psychology I (Philosophy), Logic and Ethics (Philosophy), English I, French I, Music I and Economics I. In 1936 he satisfied the examination requirements for a Diploma of Music with French I, Counterpoint I, Harmony I, Elementary Knowledge, Form in Composition, Acoustics, Counterpoint II, Harmony II, Original Composition and Instrumentation. He had also received a Practical Certificate of Journalism in 1934 for his passes in English I, French I, History I, Principles of Journalism and Practice of Journalism.

Lilburn did not qualify for a Bachelor of Music because he failed to complete the requisite musical exercise. Autograph sketches

28 Letter dated 20 December 1979.

currently housed at the Alexander Turnbull Library, Wellington, show that Lilburn began the exercise (in 1937) which was to be settings of portions of T.S. Eliot's The Waste Land and The Rock.²⁹

During his study at Canterbury Collegè, Lilburn continued to take piano lessons, firstly from Ernest Empson in 1934 and then, in 1935 (after Empson emigrated to Australia), from Allan Wellbrock, under whom he passed Grade VIII. In 1936 he received lessons from Ernest Jenner and unsuccessfully prepared for the Performers LRSM.

Although Christchurch between the years of 1934 and 1936 was not the most exciting cultural city in the world it nevertheless, in comparison with Wanganui and Oamaru, must have seemed to the young Lilburn a veritable Vienna of the South Pacific. Lilburn regularly attended as many concerts as he could, as well as consuming as much of the repertoire on gramophone recordings as possible. He recalls his first hearing of a piece by Bartók - the String Quartet No. 1:

"... as a student in Christchurch I heard a scratchy limited realisation of his sounds in 1935 ...

... it was a shattering experience to hear a work by this renowned composer and realise that the music was quite unintelligible to me. I'd been studying my Kitson harmony, had heard a smattering of the classics, some Bach in the Cathedral, had discovered Gershwin and Duke Ellington as well as Vaughan Williams and Sibelius and Walton.

But this quartet was music of a totally new kind, and after several hearings I was still baffled by the strangeness of the language and form, but fascinated too, and conscious of the challenge it was."³⁰

The performing organisations in Christchurch (and indeed, the whole of New Zealand) at this time, were largely amateur. However, they were many, and in Christchurch the choral groups such as the Royal Christchurch Musical Society, the Christchurch Harmonic Society, the Christchurch Liedertafel, the Christchurch Male Voice Choir and the choir of the Christchurch Cathedral were of a standard that reflected the long

29 "Sweet Thames..." and "Unreal city..." from The Waste Land (1922) and the ninth chorus from The Rock (1934).

30 Douglas Lilburn, Text of address given at the inaugural meeting of the Christchurch Society for Contemporary Music, University Hall, Christchurch, 20 April 1967. Unpublished typescript, pp.12-13.

tradition of choral singing in the city.³¹ By 1934 there were three active orchestras in Christchurch: the Christchurch Orchestral Society (founded in 1908), the Laurian Club (founded in 1932) and the 3YA studio orchestra (founded in 1934).³² Visits by overseas musicians were reasonably frequent at this time. In 1935, for instance, the eighteen-year-old Yehudi Menuhin toured New Zealand, as did Percy Grainger in October of that year.³³

Despite the abundance of amateur musical activity in Christchurch, Lilburn is not recorded as having actively participated in any way. He was, though, as mentioned above, a keen concert-goer.

Up until 1936 Lilburn had given little indication that he wished to specialize musically in composition. Next to playing the piano, his main interest in music seemed to be one of appreciation. Apart from the probable student exercises written to meet course requirements, there is the evidence of only one completed work to suggest that Lilburn was interested in composition before this time. This work is Sonata in C Minor (Opus 1) for piano, written in 1932 whilst at Waitaki Boys High School.³⁴ There is no record of this sonata having ever been performed.

From 1936 though, there is no doubt of Lilburn's interest in specializing in composition. In that year, the New Zealand Broadcasting Board announced its intention to hold a composition competition. The idea for the competition had been suggested by Percy Grainger during his tour of New Zealand the previous year. Grainger donated the first prize of £25 for the competition, which was to be open to all native-born New Zealand composers and was to be for the best orchestral work submitted of between five and twenty-five minutes duration.³⁵

Lilburn decided to enter the competition. He wrote his entry, a tone poem entitled Forest, over a period of eleven days whilst spending an extended Easter holiday at Peel Forest in South Canterbury.

Of the forty-nine entries received, Lilburn's tone poem was adjudged the most successful, with the consequence that he was awarded first prize. A second prize of £10 (donated by the Radio Board) was

31 See H.M. Watson, *Music in Christchurch*. Unpublished MA thesis, Canterbury University College, 1948.

32 *ibid*.

33 Maurice Hurst, Music and the Stage in New Zealand Wellington, Charles Begg and Co, 1944:82-3.

34 Autograph manuscript housed at the Alexander Turnbull Library.

35 C.J.M., *The Musical World*. c.1937. Unsourced clipping, photocopy with author.

awarded to Miss Dorothy I. Johnston of Dunedin and a third prize of £5 (again donated by the Radio Board) was awarded to Miss Alice Wilson, also of Dunedin. In addition, four other competitors received special commendation.³⁶

In his report, the judge (whose identity was not divulged but who was described as "an eminent musical authority"³⁷) stated:

"I went first and foremost for quality of ideas. Craftmanship had to be taken into account, too, and generally these two attributes (matter and manner of presentation) went together The winning entry easily outshines its rivals on both points ...

I was delighted to notice the genuinely indigenous, patriotic and even truly democratic note in most of the works submitted, especially in the best of them - the more so as I know this is one of Mr Grainger's paramount ideals."³⁸

Commenting specifically on Forest the judge wrote:

"... a lovable work. One example of the many real gems of originality is the episode, pp2 to 8, beginning with all solo instruments, later merging into the 'tutti', striking and portentous, full of the intimate whispers of the forest; technically speaking, quite a marvel of both counterpoint and orchestration. The composer shows fine taste in his copious use of 'church modes' - in their expressive melodic qualities, their purity and austerity, ideal for his purposes. He has the power of sustaining a 'vast', sombre mood over many minutes, by his dark colours and the rare restraint of his quiet atmosphere. While this conveys the sense of 'immemorial' suggested by this subject, he nevertheless holds the attention from bar to bar. Indeed, in his power to limn a mood and the general certainty of his orchestral touch, he is often reminiscent of Sibelius. His contrapuntal effects, full of suggestiveness and originality, achieve a peculiar mysterious atmosphere at times; one might describe it as an effect of 'static motion'. His modern touches, one feels, are quite his own. A thoroughly unified work, whose contrasts are well ordered and whose climaxes are invariably broad and

36 *ibid.*

37 Unsourced clipping, photocopy with author.

38 A bush holiday inspired young prize-winner. New Zealand Radio Record 9 October 1936:12.

mighty and well worth while."³⁹

Forest was given its premiere performance in the Wellington Town Hall on 25 May 1937, by the Wellington Symphony Orchestra conducted by Leon de Mauny. The concert was broadcast live on 2YA. The Dominion carried the following comments in its review the following day:

"Mr Lilburn's work, which made an unmistakable impression, is reminiscent of none other to an extent that one may call imitation. He has given the world something quite fresh and new in his interpretation of the moods of the forest ... embodying as it does the murmurings of the never-static life of the forest, its cool depths, and the grandeur of it all.

The solemnity of the forest is given out in the opening bars by the lower strings, which gives place to some delightful interchanges between the woodwinds and strings, with notable work for the 'cello and flute, developing into a woodwind chorus with a string accompaniment played pizzicato - a joyous noonday acclaim. There follows an extremely beautiful string quartet, daring in its quietude and richly harmonic, after which there are surging climaxes which see the entry of the brass in full force. But their blazing passages are brief, and once more the music cools to a delightful passage for the lower strings which leads to a particularly lovely finale in which all is peace, harmony and sweet restfulness. Mr Lilburn employs the full orchestra and his instincts are sure. He should go far in the world of composition."⁴⁰

Lilburn's winning of this Percy Grainger competition, then, was a turning point for him. From this point on he decided to devote his energies completely to music, with a concentration on composition. Appreciating, however, his own seriously limited background in music, and aware of the paucity of opportunity to further his musical knowledge and experience within New Zealand, his thoughts turned to overseas study. Like most of his generation overseas study meant London, and in particular for Lilburn, it meant Vaughan Williams.

"When I was a student at Canterbury College
I had a great ambition to get to London to

39 *ibid.*

40 Symphony orchestra, New Zealand tone poem played. The Dominion 26 May 1937.

study with Vaughan Williams. It wasn't just a question of hoping to learn some of his technique, because at that time I was dazzled by things like Lambert's Rio Grande, and Walton's Belshazzar's Feast, and Sibelius of course. I knew very little of Vaughan Williams's music then, but there was some curious 'mana' attached to his name, a sense of absolute integrity, a feeling that he was steering a sane course through all the welter and confusion of twentieth century music making."⁴¹

It is difficult to gauge Lilburn's opinion of the years he spent at Canterbury College under Dr Bradshaw. Certainly he felt piqued that the University did not recognise, in any official sense, his winning of the Grainger prize⁴² - and Forest was not allowed to be considered in lieu of the musical exercise Lilburn needed to complete his Bachelor of Music.⁴³ Certainly, too, he champed at all the conventional harmony and counterpoint texts, frustrated at the way they were set up as the over-riding authorities on compositional techniques. Yet, he seemed to hold Dr Bradshaw in high regard, particularly for his dedication as a teacher:

"... we worked on the Kitson and Percy Buck textbooks to get what is known as a 'thorough academic training', and I should like to pay Dr Bradshaw the tribute of saying that he looked after our training with excellent thoroughness. The aim of it all seemed to be keeping your nose hard on the Kitson grindstone for two or three years, at the end of which time, you were likely to become a Bachelor of Music, and then you were at liberty to do some composing. Because the Doctor was a formidable teacher, any composing you happened to do was done in the vacations and usually not mentioned. But in my final year as there was some money offering for an orchestral work, I stayed away from his classes for three weeks to write one. When I turned up at last with my masterpiece, as I thought it, his interest set me wondering whether he had not been a little bored himself with Kitson exercises year in and year out. But his job after all was to turn out Bachelors of

41 Douglas Lilburn, Vaughan Williams. Landfall vol.5 no.1, March 1951:58.

42 Lilburn, in Fragments of a stolen conversation (op.cit. p.19), states "Despite the fact that I had won the Percy Grainger Prize ... against all comers I still wasn't eligible to qualify for a BMus degree! Nor even after I'd come back here and won three out of the four Centennial prizes I still wasn't qualified to take out a BMus degree. So I thought to hell with that ...".

43 The exercise was proscribed as having to be written for chorus and orchestra.

Music for the credit of the University,
and the whole system being what it was,
Kitson provided the safest means of
doing this."⁴⁴

The only obstacle remaining in Lilburn's way before he could finalise his plans for overseas study was finance, and again, it was the winning of the Percy Grainger Competition that helped:

"... it was enough to impress my family that there might be a bit of money in it you know. Not only that but my father had a letter from the President of the Farmers' Union congratulating him on his son's musical success. And I think it shook him a bit because he couldn't believe it. He used to say, if it had to be music couldn't it be the bagpipes! ... Yes, my father agreed to send me to London on the strength of this Percy Grainger prize. He agreed to give me an allowance of £3 a week, which wasn't lavish. And he gave me a two-berth cabin to go in because he thought his brother who might be in Auckland might come to see me off - I wasn't going to be seen off in anything less than a two-berth cabin. And so I went in July '37. It took six weeks I think on the old Ruahine."⁴⁵

44 Douglas Lilburn, Text of address to students at the first Cambridge Summer Music School, January 1946. Unpublished typescript p.10.

45 Douglas Lilburn in Fragments of a stolen conversation. op. cit. p.19.

1937-1940

ROYAL COLLEGE AND CENTENNIAL CELEBRATIONS

In all, Lilburn spent just over two years and two terms at the Royal College of Music, London: from the Christmas term of 1937 to three weeks into the Midsummer term of 1940.¹ The advantages of studying with some of the leading teachers in the world and living in a musical capital such as London were immense.

However, Lilburn's transition from Christchurch to London made him abruptly aware of the deficiencies in his musical background and training, particularly with regard to knowledge of repertoire. The local students were already familiar with a wide range of works, having had ready access to scores, recordings and live performances. Many of the lecturers assumed this prior knowledge in their students; Lilburn had to work hard to catch up in his musical background.²

Lilburn had come to the College not to get a degree or diploma, but to have tuition in specific areas. To this end, he worked across a variety of courses in order to concentrate on composition and piano playing.

His principal composition tutor was Dr Ralph Vaughan Williams for all but the Christmas term of 1939, when he was tutored by Dr R.O. Morris. His principal piano tutor was Edward Mitchell, with other tutors at various times including Herbert Fryer, Kendall Taylor, and Arthur Alexander. In the Christmas term of 1939 he joined a conducting course under Dr Reginald Jacques. Other studies included instrumentation (with Gordon Jacob), form, and aural training.

Classes were usually held once every week, with forty minutes allocated to principal studies and twenty minutes to second studies. The following was Lilburn's timetable for his classes at the College:

1 From a copy of Douglas Lilburn's timetable held by the Royal College of Music, London. Photocopy with author.

2 Scott Papers.

TIMETABLE³

Terms in College	Principal Study	Teacher	Second Study	Teacher	Extra Study	Teacher
<u>1937</u> Christmas	Composition	Vaughan Williams	Piano	Mitchell		
	Piano	Mitchell				
<u>1938</u> Easter	Composition	V Williams	Piano	Fryer		
	Piano	Fryer				
Midsummer	Composition	V Williams	Piano	Mitchell		
	Piano	Mitchell				
Christmas	Composition	V Williams	Piano	Mitchell		
	Piano	Mitchell				
<u>1939</u> Easter	Composition	Morris + V Williams	Piano	Mitchell		
	Piano	Mitchell				
Midsummer	Composition	Morris + V Williams	Piano	Mitchell		
	Piano	Mitchell				
Christmas	Piano	Taylor + Alexander	Composition	Morris	Conducting	Jacques
	Composition	Morris				
<u>1940</u> Easter	Piano	Taylor	Composition	V Williams	Conducting	Jacques
	Composition	V Williams				
Midsummer	Piano	Taylor	Composition	V Williams	Conducting	Jacques
3 weeks	Composition	V Williams				

Lilburn recalls his composition lessons with Vaughan Williams:

"When I first walked in I found this big lumbering man wrapped up in tweeds and I'd heard he'd said 'Another wretched student wants to come to me.' Okay, he agreed to take me on and I was second student in the afternoon. After he'd had lunch he yawned terrifically - but after the first term I found I was number two in the morning. I took that as a signal for courage. Oh he was an incredible personality. He wasn't clever. He didn't tell one a lot about technical things at all, but I could learn that from elsewhere. But he did convey

3 From a copy of Douglas Lilburn's timetable, op.cit.

the essence of a personality and this thing about integrity - he liked to say cut out all the bits you like best. You know this is a paradox, but it conveys the message don't be clever, don't be silly, don't try to impress - search for what is valid in your intuition, your understanding, and go from that. Vaughan Williams didn't admit a grammar. He felt that musical manner should be inbred. As a teacher he trusted you to know exactly what you wanted to do, and how you wanted to do it, and his only concern was to see that you did it without a lot of superfluous notes. ... He was the last person to talk about his own music, and I suppose that made an impression on me too ..."⁴

The success of Lilburn's study at the Royal College became evident when he won the annual Cobbett Prize (worth £10) for a string quartet composition in 1939. For this he wrote his Phantasy for String Quartet, a piece based on a version of the fifteenth-century air "Westron Wynde".

News of this success quickly reached Christchurch, and a performance of the work was soon arranged as part of a Laurian Club concert played by the Christchurch String Quartet.⁵ One reviewer wrote of the work:

"At a first hearing, it impresses the listener as a singularly moving work. From a young composer one might expect a work full of tricks; what came through so beautifully in this work was the complete lack of artifices. Also most noticeable is the way in which it says its say, and then, having said it, concludes. One looks forward to a second hearing of this quartet, to hear again the opening bars, to enjoy its apt use of material. The performance, a good one, though lacking in the contrasts that are so clearly marked in the score, should have been repeated. A further hearing at one of the midday recitals at Canterbury College this term is promised."⁶

Already, it seems, Lilburn had attracted a small following, in Christchurch, of people interested in his development as a composer.

Further success came for Lilburn at the Royal College in 1939.

4 Douglas Lilburn, as in Jack Body, Fragments of a stolen conversation. Douglas Lilburn 2nd ed, Composers Association of New Zealand, 1980:21.

5 Membership of the Christchurch String Quartet comprised: Messrs R. Sutton, R. Moon, J. Mercer and L. Hunter.

6 Laurian Club music for strings. Unsourced clipping, photocopy with author.

He was awarded the Foli Scholarship (worth £40) and the Ernest Farrar Prize (worth £6).

As well as this, Lilburn was meeting with success in his daily studies at the College, particularly in composition. On the Royal College's internal grading system (I - V, V being the highest) Lilburn consistently achieved IV in his composition studies.⁷

Indeed, 1939 proved to be a successful year for other New Zealand students at the Royal College: Denis Dowling won the Tagore Medal for the best singing student at the College; Cecilia Keating (a violinist from the West Coast) was leader of the College's first orchestra; Alex Lindsay was a prominent violinist; and Colin Horsley was a premier pianist.⁸ Other expatriate New Zealanders in London at that time, with whom Lilburn had contact, included Robyn Hyde, D'Arcy Cresswell and James Courage.

1940 was to be the 100th anniversary of the proclamation of British sovereignty of New Zealand. Even before Lilburn had left New Zealand for study in London, planning for the celebration of this centenary had begun. During Lilburn's first two years at the Royal College of Music, many of the proposals as to the content of the celebrations were being finalised.

To prepare and oversee the music content of the New Zealand Centennial Celebrations, a National Centennial Music Committee had been appointed, comprising Professor Shelley (Director of the National Broadcasting Service and Chairman of the Committee), Professor Hollinrake, Frederick Page, Dr Hight, and Dr Galway.⁹ In the absence of any national organisation representing music, the National Broadcasting Service had been asked to work in conjunction with the Department of Internal Affairs in the supervision of this Music Committee.

The Music Committee held its first meeting in Wellington on 21 April 1939,¹⁰ when the following proposals for the main features of the music programme in the celebrations were recommended to, and

7 From a copy of Douglas Lilburn's timetable, op.cit.

8 Douglas Lilburn in *Fragments of a stolen conversation*, op.cit. p.19.

9 Centennial music festivals - great success throughout the Dominion. New Zealand Centennial News no.14, 15 August 1940:28.

10 *ibid.*

subsequently accepted by, the Government:

- "1) To arrange in collaboration with the Provincial Committees for a series of musical festivals in Dunedin, Christchurch, Auckland, and Wellington during the months of May and June, 1940.
- 2) To engage a Musical Director and Conductor, and four principal singers (soprano, contralto, tenor, and bass), whose services would be made available to the Provincial Committees for such festivals.
- 3) To assemble a full-time National Centennial Orchestra to provide, in conjunction with local artists, the orchestral requirements of the Festivals.
- 4) To arrange for the presentation of an opera as a part of the Festivals, and to provide the services of the conductor and principal singers, and also the necessary scenery and costumes.
- 5) To organize through the Provincial Committees, competitions for choirs and string quartets, and a One-act Play Competition; elimination contests to be held throughout the provinces, with the semi-finals in the four main centres and finals in Wellington. Prizes to be awarded, and the transport expenses of the semi-final winners to Wellington to be met by the National Committee.
- 6) To arrange a competition for original compositions to include orchestral work, choral work, stage play, and radio play. Prizes to be awarded by the National Committee."¹¹

The Musical Director and Conductor engaged by the Committee was Anderson Tyrer, the soprano Isobel Baillie, the contralto Gladys Ripley, the tenor Heddle Nash and the bass Oscar Natzke. Two other singers, bass-baritone Raymond Beatty and baritone Frank Birmingham, were also engaged. The opera that was to be presented was Gounod's Faust, conducted by Anderson Tyrer and produced by Harrison Cook of Wellington.¹²

Steps were taken, in 1939, towards the formation of the proposed National Centennial Orchestra through the establishment of the National Broadcasting Service String Orchestra under the leadership of the English violinist Maurice Clare. This string orchestra was formed with the express intention of providing a working nucleus for the formation of the full orchestra in 1940.

¹¹ *ibid.*

¹² *ibid.* pp.28-30.

Notices were widely distributed advertising the choral, string quartet, acting, playwriting and composition competitions. The composition competition was in two parts, with awards for orchestral writing and awards for choral writing.

Notice of this composition competition reached Lilburn in London. Three works he had already composed whilst at the Royal College of Music fitted the requirements of the competition. Lilburn entered all three.

The first of these works, Drysdale Overture (dedicated to his father Robert Lilburn and the farm Lilburn spent his early years on), was written in Lilburn's first term at the Royal College. On the recommendation of Vaughan Williams, it had been given a first performance in a rehearsal by the College's First Orchestra.

Festival Overture and Prodigal Country were written in the following year of 1939. The latter work was composed during the summer holidays (8 August to 7 September)¹³ and uses texts by the New Zealand poets Allen Curnow (New Zealand City) and Robyn Hyde (Journey from England), as well as Walt Whitman's Song of Myself (No.21). As Robyn Hyde was present in London at this time, Lilburn collaborated with her in the preparation of the text. The appeal to Lilburn of Hyde's text lay in the recurrent theme of exile from one's native land:

"I too am sold into strangeness
Yet in my heart can only dissolve, reform,
The circling shapes of New Zealand things."¹⁴

The year 1939 also saw the composition of two sonatas for piano: the [Sonata in A minor] and the Sonata for Pianoforte No.2 in F-sharp minor.¹⁵

During the 'phony war' of 1939 Lilburn continued his studies at the Royal College; however, he was beginning to feel restless for his home country. For the first two months of World War II, virtually all cultural activities in London ceased. Then, suddenly, the need for continuing such activities impinged upon the national consciousness. Music (and all art-forms) flourished. The people were united in the face of the common German threat.

About this time, Lilburn heard of plans to celebrate the New Zealand Centenary in London. This was to take the form of a concert

¹³ As dated in the autograph manuscript score of Prodigal Country.

¹⁴ Extract from text to Prodigal Country, *ibid*.

¹⁵ Autograph manuscripts housed at Alexander Turnbull Library.

featuring entertainment from a wide variety of New Zealanders domiciled in England. Organised and directed by Shayle Gardiner, this concert - a matinee - was to devote its proceeds to "... the Provision of Comforts for New Zealanders in His Majesty's Forces".¹⁶ This New Zealand Centenary Matinee was scheduled for April of 1940 and was to include an appearance by the Sadler's Wells Orchestra conducted by expatriate New Zealander Warwick Braithwaite.

Lilburn, with a thought to contributing an item for the programme, wrote to Braithwaite offering to write a work especially for the concert. Braithwaite's reply to Lilburn was direct and to the point, a letter that clearly illustrates the problems facing a young composer at that time:

"Mar 5th '40

23 Linden Lea
N.2.

Dear Mr Lilburn

(I hope that's your name as I found great difficulty in making anything of your signature and the above is, even so, only a wild guess.)

You have made a proposition very difficult to answer as I know nothing of your work. Could you possibly guarantee that the overture would be suitable, or even a success or even playable?

At a concert of this sort each item must be 100% direct appeal in whatever category it may be and the only way I can be sure of this is by being sure that the item is either well known or bound to make an appeal. In your case your work is entirely unknown to me and although I must remedy that state of affairs for my own sake, I cannot promise to avail myself of your kind suggestion. In the case of an unwritten work - I could or should only risk such a promise from a tried composer whose work is known.

Don't be discouraged by these foregoing remarks but bring some of your orchestral work to me so that I may judge for myself.

I am at Sadlers Wells on Sat. afternoon conducting the 'Barber of Seville'. Come to the performance & to my room afterwards.

Best wishes,

Yours sincerely

Warwick Braithwaite."¹⁷

At the Saturday meeting, the conductor was sufficiently impressed with Lilburn's work to agree in principle to the idea of a composition

16 New Zealand Centenary Matinee, programme to concert. Copy with author.

17 Letter housed at Alexander Turnbull Library.

written by Lilburn for the matinee concert. Lilburn began work the following Monday and, in a burst of energy, wrote an orchestral score over a period of seventeen days (11-28 March).¹⁸

Braithwaite liked the composition and suggested it be entitled 'Aotearoa' Overture.

Incredibly, the programme to the concert included a note stating "Douglas Lilburn is a discovery of Warwick Braithwaite The work was especially written for the matinee as a result of a chance meeting".¹⁹

'Aotearoa' Overture opened the Centenary Matinee, held in His Majesty's Theatre, Haymarket, beginning at 2.30 pm on 15 April 1940. The programme presented was a diverse one; ranging in content from traditional Maori songs, a haka and two of Alfred Hill's 'Maori songs', to solo items by New Zealand performers such as Denis Dowling, a recitation entitled My Early Life in New Zealand by Sir Hugh Walpole and the drawing of lightning sketches of personalities by artist David Low.²⁰

The concert was given in the presence of the Duchess of Kent and the proceeds amounted to £5,329.²¹

By May of 1940 Lilburn was ready to leave London. A variety of events precipitated his departure. He had received his call-up papers, although his weak eyesight made him ineligible to join the armed forces; Hitler was on the verge of overrunning France; and Lilburn's brother in the RAF (Ewen) had recently been reported missing in action, presumed killed. Above all, though, he was beginning to feel the beckoning of his home country.

18 As dated in the autograph manuscript score to Aotearoa Overture.

19 New Zealand Centenary Matinee, programme to concert, op.cit.

20 The full programme comprised:

1. Aotearoa Overture by Douglas Lilburn.
2. Maori Songs: Kapine Pine (Welcome Song) - traditional
Hinemoa and Tutanekai - music by Wainwright Morgan,
words by Hubert Carta.
E Pata Waiari (Stick-throwing song) - traditional
Performed by Hubert Carta.
3. Story. The Payment of a Debt by Merton Hodge.
Read by Merton Hodge.
4. Cello Solos by Arnold Trowell. Performed by Arnold Trowell.
Nocturne
An Old Time Measure
5. Aria. "Ritorna Vincitor" (Aida) by Verdi.
Performed by Hinemoa Rosieur.
6. Story. Royal Tact (An incident in the life of Queen Victoria)
written and performed by Hector Bolitho.

-
7. Two Pianos and Orchestra. Esther Fisher and Kathleen Levi.
Music from Carnival des Animaux by Saint-Saens.
"Introduction et Marche du Lion."
"Aquarium"
"Finale"
 8. David Low 'will draw your selected personalities'.
 9. Leslie Henson will auction David Low's drawings as well as a blank canvas 30 by 25 for a sketch portrait by Captain Oswald Birley, MC, the original drawing of the poster for the matinee by Harry Roundtree, and a signed copy of Miss Jean Batten's My Life.
 10. Haka performed by members of the High Commissioner's Staff.

Interval of 12 minutes

1. Orchestra - tone poem Aue by Warwick Braithwaite.
 2. An untitled item by the New Zealand Anti-Tank Battery.
 3. Maori Songs performed by Eileen Driscoll:
Puhihuia (A Lament) - Hamutani
Tarara Kita - Piperita
 4. Flute Solos by John Amadio.
Carnival of Venice - Bruccialdi
Moto Perpetuo - Frank Bridge
 5. Story. My Early Life in New Zealand Written and performed by Sir Hugh Walpole CBE.
 6. Impressions by Keith Wilbur.
 7. Maori Songs by Alfred Hill, performed by Rosina Buckman.
Waiata Maori
Waiata Poi.
 8. A New Zealand Illustrator - Harry Roundtree.
 9. Arias performed by Denis Dowling.
"Deh Vienni alla Finestra" (Don Giovanni) - Mozart
"Largo al Factotum" (Barber of Seville) - Rossini
 10. Othello's Defence by Shakespeare. Read by Shayle Gardner.
 11. Sacred Song Bless Thou the Lord, O my Soul. by Harold Craxton.
Performed by Stella Murray.
- If any of the programmed artists were unable to appear, there would be piano solos by Jean McLeod (Etude in C-sharp minor - Chopin) and Colin Horsley (Etude in G-flat (Butterfly) and D-flat Etude - Chopin).

As fellow student Inglis Gundry later wrote of Lilburn's time as a student at the Royal College of Music:

"He was very anxious to found an independent national style of music for New Zealand, which made it inevitable that he would one day return to the land of his birth."²²

Lilburn himself, later elaborated on this 'beckoning':

"... it's a different and disconcerting discovery to find, after living for a year or two in England, that you are also a foreigner there - a foreigner speaking the same language. Their ways of living and attitudes of mind are so different, and you feel a stranger to the cities, and to the countryside as well however beautiful it is, and how much it has to offer. You come to realise also, that however much you may like the music of Elgar, or Vaughan Williams, or Walton, it cannot mean to you what it means to the English. In some way you stand outside it."²³

Lilburn returned to New Zealand on a P&O liner in a journey that took two-and-a-half months. Because of threat of U boats, the ship had to detour round the Cape of Good Hope. It journeyed into the Indian Ocean, down to Australia, across the Tasman, and completed its 20,000-mile journey on arrival in Wellington in early August.

On setting foot in New Zealand, Lilburn discovered he had won three of the four composition prizes offered in the National Centennial competition. Drysdale Overture had won the first prize in the orchestral class and Prodigal Country had won first prize in the choral class. Both prizes were for £70 each. Festival Overture had won the second prize of £30 in the orchestral class.

"Commenting on Mr Lilburn's two prize-winning works in the orchestral class... Anderson Tyrer, speaking as one of the judges, said that the composer shows very definite promise of bigger things to come. 'He must hear more music and see more life yet' said Mr Tyrer, 'but if the quality of these works continues, Lilburn should go far'.

22 Inglis Gundry, A student in London. Douglas Lilburn, op.cit. p.26.

23 Douglas Lilburn, Cambridge Music School address p.2.

Of the Drysdale Overture, Mr Tryer said it displayed a good sense of form and a sound knowledge of the orchestra. Some 'pruning' might have been an advantage, but the overture plainly showed that Mr Lilburn possesses musical ability of a refined order.

Although immature, the Festival Overture, said Mr Tyrer, also shows a sincerity and earnestness of purpose which are commendable, and although some of the passages are clouded, the orchestration taken as a whole is very good. The same musicianship was manifest in Prodigal Country This work ... had an excellent vocal line, was never stodgy, and as a whole showed fine writing and judgment."²⁴

The second prize in the choral category was awarded to Clement Roy Spackman of Dunedin for his work The Burning of the House of Hades based on a Maori legend. A special third prize was awarded in the orchestral category to Robert Adam Horne of Christchurch for his tone poem Aotearoa.

Lilburn's prizewinning works were premiered along with Spackman's work on 23 November 1940, in a nationwide broadcast on the YA stations.²⁵ Performances by the prizewinning groups in the choir and string quartet competitions were also given on this same programme.²⁶

Festival Overture, Drysdale Overture and Prodigal Country were presented in that order and opened the evening's programme. They were performed by the National Broadcasting Service String Orchestra combined with the 2YA Concert Orchestra conducted by Anderson Tyrer. For Prodigal Country, the orchestra joined forces with baritone soloist Lawrence A. North and the *A Capella* Singers of Wellington.²⁷

There was a diversity of reaction to these premiered works. Wellington's Evening Post reviewer was "... struck with Mr Lilburn's fine sense of orchestration ...", but regretted that "... this facility is not equalled in the construction of the orchestral pattern, which always

24 New Zealand Listener vol.3 no.60, 16 August 1940:17.

25 Horne's Aotearoa was not broadcast along with these works.

26 As proposed, competitions for the best performances by a choir and by a string quartet had been held, with the following results: CHORAL - first prize to the Orpheus Choir of Christchurch conducted by F.C. Penfold (£125); second prize to the *A Capella* Singers of Wellington conducted by H. Temple White (£50); third prize to the Dorian Choir of Auckland conducted by Harry Luscombe (£25). STRING QUARTET - only two entries were received with first prize (£50) going to the Christchurch String Quartet (see footnote 5); and second prize (£25) going to the Auckland String Quartet (W.M. Dimery, G.C. Frith, S. Slater, R. Pawson). (New Zealand Centennial News no.14, 15 August 1940:32.)

27 New Zealand Listener 18 November 1940:18.

lends beauty and strength to a composition". The reviewer saw all three compositions as being characterised by "... this evasion of musical truth and beauty ..." and postulated that "If Mr Lilburn could be persuaded to make obeisance to melody his work might have a better chance of entertaining posterity".²⁸ 'Ben Bolt', writing for the New Zealand Observer stated that Lilburn "... offers us original musical entertainment of a very high order". 'Ben Bolt' offered, as a riposte to Tyrer's remarks about how Lilburn must see more of life yet, the comment:

"... that if Mr Lilburn never drinks another half-handle, and never hears another quaver of music, the work that he has already produced will endure with a distinction long after this profound observation has been forgotten."²⁹

By the time of this broadcast, the Centennial Celebrations were all but at an end. The bulk of the music content had been focused on the months of May and June (before Lilburn arrived back in New Zealand), during which period the proposed music festivals had been held in Auckland, Wellington, Christchurch and Dunedin. Gounod's Faust had been successfully staged in each of these four main centres in a total of fourteen performances.³⁰

Under the conductorship of Tyrer, the National Centennial Orchestra had presented a wide variety of music in these cities. The orchestra's itinerary had included the fourteen performances of Faust, two performances of Elijah, two "Celebrity Concerts", three "Symphony Concerts", and three "Choral Concerts".³¹

Although initially it was intended that the orchestra remain together after the festivities were terminated, the Government felt that the exigencies of wartime could not allow this. The orchestra was disbanded, but the National Broadcasting Service String Orchestra nucleus was allowed to continue functioning as the sole national full-time orchestral body.³² The importance of the National Centennial Orchestra's activities in engendering enthusiasm for orchestral music in the Dominion

28 The Evening Post 25 November 1940.

29 New Zealand Observer 4 December 1940.

30 New Zealand Centennial News no.14, 15 August 1940:32.

31 *ibid.* p.29.

32 Peter Downes and Peter Harcourt, Voices in the Air Wellington, Methuen Publications in association with Radio New Zealand, 1976:134.

cannot be over-rated: for the first time since the Exhibition Orchestra of 1906-7, audiences, in the main centres, had had the opportunity to hear a professional orchestra comprising local instrumentalists.

One other accomplishment of the Centennial Music Committee worth mentioning is its successful recommendation, in 1939, that the Government should adopt the hymn God Defend New Zealand as the Dominion's National Song.³³ Written some sixty-four years earlier by Thomas Bracken, with the music composed by John Joseph Woods, the official adoption of this song at the time of the Celebrations is perhaps symbolic for New Zealand music, marking the beginnings of acceptance of indigenous composition.

Shortly after his return to New Zealand, Lilburn had gone to work for his sister Louisa on her husband's farm in Taihape. He was in need of money, no music job appeared to be forthcoming, and he felt an obligation to help his sister while her husband³⁴ was enlisted overseas in the armed services.

"That was an extraordinary experience. Sheep farming. Well, I arrived there in the pouring rain. I was dropped off at the gate and had to climb a hill lugging my suitcase I was delegated to do the milking. I lived in a tin whare just across from the house. At six o'clock the alarm clock would go off and wake the girl who would pick up a piece of scrub and heave it at the roof of my whare. This was my signal. I'd get up and get dressed quickly and go round behind the Macrocarpa hedge and find these two old milk cows and stir them into life with a shoo. You know it took a great deal of tact and persuasion. I mean you had to wake them up and sort of get them up on their rheumatic knees and wait while they stretched their tails and did their job and then they were ready to move off into the bail. You couldn't hurry any of this, and it was very instructive. I used to catch my horse and ride round. I had about 800 ewes you know, expectant mothers to keep an eye on, and this used to take till about two o'clock in the afternoon, and get home to have a bit of lunch and then do odd jobs and cut firewood. I used to have to do awful things like kill a sheep for household use, or kill a sheep for dog tucker. I simply did this because it had to be done. But when I killed the last one before I came away I vowed I would never cut another animals throat. Those unanswerable questions. On

33 Meeting of National Centennial Council. A summary of Progress. New Zealand Centennial News no.5, 20 January 1939:4.

34 W.L. Britton.

the other hand if you've seen animals dying from natural causes as I saw frequently on the farm you would think it an act of mercy to cut their throats quickly."³⁵

Lilburn's roots never really left a farming environment. Many times during his tenure, in later years, at the Victoria University of Wellington, he toyed with the idea of returning to the land. His talks and lectures were frequently studded with analogies in terms of farming life. To give but one example, when talking (in his Auckland seminar of 1967) about the principle of the power of reaction, with regard to human response to suggestions for making change:

"There was a simple, basic lesson I learned in earlier years on the farm - a matter of getting sheep through a gate in the yards. If you push and shout the animal firmly plants its front legs and won't budge. If you grab it by the wool and pull backwards, it will bound forward."³⁶

In the face of the demanding work schedule on his sister's farm, Lilburn had little time spare for composition. He revised his Prodigal Country in October, and eventually managed to complete a Suite for Strings in March of 1941.³⁷ After three years of rigorous study and the excitement of national acclaim through winning the Centennial prizes, Lilburn was content, for the time being, to direct his energies away from music and composition.

35 Douglas Lilburn as in Fragments of a stolen conversation, op.cit. pp19-20.

36 Douglas Lilburn, Auckland Seminar address, p.10.

37 Dates from the manuscript scores to Prodigal Country and Suite for Strings.

1941-1945

WELLINGTON TO CHRISTCHURCH

Early in 1941, Maurice Clare, the Leader and Conductor of the National Broadcasting Service String Orchestra, announced his retirement. The National Broadcasting Service decided that rather than appoint a full-time conductor to replace Clare it would appoint 'guest conductors', each for a trial period of two months, with a view to making the position permanent should a suitable candidate be found.

Leon de Mauny, already resident in Wellington, was appointed the first of these conductors. At the suggestion of Maurice Clare,¹ Douglas Lilburn was approached and offered the position for the months of June and July, 1941. Lilburn accepted, and a shift to Wellington from the Taihape farm followed.

Lilburn gave his first concert as Conductor of the National Broadcasting Service String Orchestra in a studio broadcast on 12 June 1941. His contract was later extended for a further month into August.

At the end of August, Lilburn's tenure was suddenly terminated, without official reason being given. Possibly the reason for his contract not being renewed was linked with his refusal to perform a particular work that he considered had no musical merit.² Lilburn was succeeded in the post by Anderson Tyrer, the Musical Director of the New Zealand Centennial Celebrations and Conductor of the National Centennial Orchestra.

During his appointment with the orchestra, Lilburn had tried to secure a performance of his Suite for Strings. However, the orchestra members were not happy about the work, and only the first movement reached the rehearsal stage.³

No other music positions were available in Wellington at that time,

1 Clare and Lilburn had met in Wellington the preceding year, "... on the day I landed back in Wellington in August 1940." (Douglas Lilburn in correspondence with author 29 July 1983).

2 Douglas Lilburn in conversation with author March 1983.

3 Scott papers.

so Lilburn decided to return to the city of his years as a university student, and eke out a living as a free-lance composer. He had a little capital saved from his farming work, and from the Centennial Competition prizes and he hoped to supplement that by arranging music (for string orchestra and piano duets) for broadcasting. Professor James Shelley, then Director of the National Broadcasting Service, had devised a scheme to assist Lilburn, whereby the National Broadcasting Service would pay, on condition of acceptance, £1 for every minute of Lilburn's arrangements. As a temporary measure, it provided Lilburn with a small income, but the scheme had its shortcomings, particularly with regard to payment for use of the arrangements subsequent to the first broadcast.⁴

In November of 1941, Lilburn moved back into his old 'digs' - private boarding with the Vincent family at 175 Cambridge Terrace (now part of the site of the Christchurch Town Hall) - and began work as a free-lance composer, supplementing his income by giving occasional lessons. His pupils, sporadic in their attendance, included Gerald Christeller, Gwyneth Brown and Maisy Kilkelly - "... my best ever student, who would come for a harmony lesson, would arrive in a taxi and rush in with a cheque and say I'm terribly busy I can't come today!"⁵

Gradually Lilburn rediscovered the old Christchurch context he had left five years earlier, and made new friends amongst the many artists practising there. Members of this 'artistic circle' included Leo Bensemann, Rita Angus,⁶ Douglas MacDiarmid, Denis Glover, Allen Curnow, Ursula Bethel and Lawrence Baigent. The interaction between these artists proved to be perhaps the greatest influence on, and stimulus to, Lilburn during his residence in Christchurch.

"All those writers and painters I knew listened readily to music and could talk very intelligently about it and in fact they gave me a lot of encouragement at that time and of course I was learning a tremendous amount from them."⁷

Much of his association with these 'writers and painters' was centred around the Caxton Press - a small but enterprising publishing

4 Douglas Lilburn in conversation with author March 1983.

5 Douglas Lilburn as in Jack Body, *Fragments of a stolen conversation*. Douglas Lilburn Wellington, Composers Association of New Zealand, 1980:20.

6 In 1945 Rita Angus painted a watercolour portrait of Lilburn.

7 Jack Body interviewing Douglas Lilburn October 1975. Unpublished typescript of taped interview, pl. Copy at Alexander Turnbull Library.

house under the guidance of Denis Glover and Leo Bensemann. It is the Caxton Press that can be credited with the first significant publication⁸ of Lilburn's music. His Four Preludes for Piano (1942-4) was published in 1945 by Caxton with the artwork by Bensemann. The publication was reported enthusiastically by D.F.T. in the New Zealand Listener:

"There came through the post the other day one slim folio. In black lettering on an impeccable grey cover I read "Four Preludes for Piano - Douglas Lilburn"; inside was the name of the Caxton Press, the year 1945, and no word more. The rarity of the occasion brought with it an embarrassment as heavy as a whole truckload of books, because I have listened to Mr Lilburn's music when occasional chances have come through broadcasts and recitals, have grown fond of it and hoped that some might be published; because I have admired the work of the Caxton Press and am delighted to see that they make as good a job of their first printing of music as they have done with volumes of prose and verse; and because here is music that has been made only a few hundred miles away instead of at the other side of the world. Yet the publishers have refrained from drawing attention to these aspects of the matter, and for the reviewer to be showing less composure than the publishers seems to put the whole thing on an improper footing right at the outset".⁹

Inevitably, the close association that formed between Lilburn and the group of Christchurch artists manifested itself in Lilburn's compositions. In a minor, but not unimportant, way it resulted in the writing of various 'Christmas present' compositions, for example, his Twenty-five Waltzes and an Epilogue for L.B.¹⁰ and his Two Christmas Pieces for L.B. published in Occasional Pieces for Piano (1975).

In a more significant and tangible way, it resulted in a direct collaboration with various New Zealand poets on many occasions and an almost exclusive use in Lilburn's output of indigenous texts. The beginnings of this collaboration can be found in Prodigal Country (with Robin Hyde's Journey from New Zealand and Allen Curnow's New Zealand City).

8 Earlier publications included Two Piano Pieces: Prelude and Jubilate (c.1942) published in Music Ho and Prelude No.1 of the Four Preludes for Piano published in the Lady Newall Gift Book (Caxton Press 1944).

9 D.F.T. New Music Douglas Lilburn "Four Preludes for Piano". New Zealand Listener vol.13 no.318, 27 July 1945:13.

10 L.B. - Leo Bensemann.

The list of Lilburn's use of New Zealand texts is long and varied: James K. Baxter's A Song for Otago University,¹¹ Li Po in Spring (1947), and Blow Wind of Fruitfulness (Song III of Three Songs for Baritone and Viola (1958); Ursula Bethel's Warning of Winter (Song I of Three Songs for Baritone and Viola); Charles Brasch's two poems for The Islands (1948); Alistair Campbell's poetry for the song cycle Elegy (1951) and the sound image The Return (1965); Allen Curnow's Landfall in Unknown Seas (1942), The Changeling (Song III of Three Poems of the Sea (1958) and incidental music to his play The Axe (1961); Ruth Dallas's poems Clear Sky and The Picnic (1954); Basil Dowling's Summer Afternoon (1947) and Lines in Autumn (1950); Denis Glover's poems for the song cycle Sings Harry (1953); R.A.K. Mason's Song Thinking of Her Dead (1946), Song of Allegiance (Song II of Three Songs for Baritone and Viola) and his translation of O Fons Bandusiae (1946); incidental music to James Ritchie's He Mana Toa (1967); and incidental music for a poetry reading by the poets A.R.D. Fairburn, K. Sinclair, Curnow, M.K. Joseph, Baxter, Kenrick Smithyman, and Mason held at Auckland University College on 9 August 1952.

Another very significant association that Lilburn formed during his Christchurch period in the early-1940s was with Ngaio Marsh and the Canterbury University College Drama Society. As Ngaio Marsh wrote: "He was an inseparable part of the most exciting and rewarding venture I have ever undertaken."¹²

The collaboration between Douglas Lilburn and Ngaio Marsh extended to five Shakespearian plays, all presented by the Canterbury University College Drama Society. The first of these was Hamlet, produced in modern dress (including full World War II battle dress). First presented by the Society in the Little Theatre 2-7 August 1943, Hamlet met with such an enthusiastic response that it was given a second season at the Little Theatre 27 November - 4 December. In January 1945 it was taken on a New Zealand tour with Othello. According to the New Zealand Free Lance, Lilburn's involvement with Hamlet started very much at the last minute:

".... It was only about a week before the opening night of the season which is about to be repeated that Mr Lilburn decided to write the music. He saw a rehearsal on the Wednesday evening, and by

11 Published in Book VII: A miscellany from the Caxton Press (Christchurch, Caxton Press, 1946) as part of a display of typefaces.

12 Ngaio Marsh, Douglas. Douglas Lilburn op.cit. p.31.

the dress-rehearsal on the Sunday he had his musicians rehearsed and playing lovely and appropriate music."¹³

Christchurch reviewer Claude Davies described the music as:

"...written for three violins (a most happy combination) coupled with the occasional sounding of a beautiful tubular bell. The opening Prelude, with its interweaving patterns, the little march in the court scenes, and the more restless spirit of the music in the second act (at times atonal) held the attention instantly for its diverse character and good taste. Some people, of course would talk during the music regardless of the 'Hushes' of the other members of the audience who were anxious to listen to Mr Lilburn's music."¹⁴

The second production, Othello, was produced in July 1944 at the Little Theatre. The programme contained the following note about the music:

"Music - silence is requested for the incidental music, which has been specially composed for this Production by DOUGLAS LILBURN."¹⁵

Othello was revived in December 1944, and was taken on the above-mentioned New Zealand tour with Hamlet in January 1945.

The third play was A Midsummer Night's Dream, produced at the Radiant Hall, 26-31 July 1945. Lilburn's music was scored for flute, cornet and two tenor horns.¹⁶

The fourth play was King Henry V, produced in December of 1945. For this, Lilburn composed trumpet flourishes.¹⁷

The fifth and final play was Macbeth, first produced at the Radiant Hall, 20-7 July 1945. It was taken on a New Zealand tour in January 1947. The music was scored for cello, timpani, recorder and two trumpets.¹⁸

¹³ New Zealand Free Lance no.24, 1943. Unsourced clipping, photocopy with author.

¹⁴ Claude Davies, CUC Hamlet outstanding performance. The Star-Sun. Unsourced clipping, photocopy with author.

¹⁵ Programme to Othello. Copy with University of Canterbury Drama Society Archives.

¹⁶ The performers were A. Hutton (flute), D.S. Christensen (cornet), B.J. and M.G. Sutton (tenor horns). (Programme to A Midsummer Night's Dream, copy with University of Canterbury Drama Society Archives.)

¹⁷ The performers were Dave Christensen and Norman Goffin. (Programme to King Henry V, copy with University of Canterbury Drama Society Archives.) Title of play as given in programme.

¹⁸ The performers were Valmai Moffett (cello), Clarence Crawford - courtesy NBS (timpani), Peggy Haddon-Jones (recorder), and Dave Christensen and Norman Goffin (trumpets). (Programme to Macbeth, copy with University of Canterbury Drama Society Archives.)

For the tour, the music was pre-recorded.

Lilburn had one other excursion into incidental music for the theatre during his time in Christchurch, and that was in conjunction with the Canterbury Repertory Society's 1944 production of Distant Point.¹⁹ Ngaio Marsh was the honorary producer for this play which was presented for the benefit of the Patriotic Fund and staged in the Radiant Hall 23-8 October.

In December 1941, Thomas Mathews, notable violinist and Leader of the London Philharmonic Orchestra, arrived in New Zealand, accompanied by his wife, the concert pianist Eileen Ralph. Mathews and Ralph had been travelling to Hawaii as part of a concert tour at the outbreak of hostilities with Japan, and had been diverted to New Zealand. During their brief, enforced stay,²⁰ initially in Christchurch, latterly in Wellington and Auckland, Mathews and Ralph were not idle as musicians, actively participating in New Zealand's musical life.

The interest Mathews showed in Lilburn's work as a composer - the two had met in Christchurch at the beginning of Mathews's stay - prompted Lilburn to complete a piece for string orchestra, entitled Allegro, in January 1942. Mathews premiered Allegro for strings in a broadcast performance on 1 July 1942, conducting the Auckland IYA studio orchestra.²¹

Allegro marked the beginning of Lilburn's long and serious romance with the string orchestra medium.²² It was a romance, though, in part born of practical necessity.²³

The year 1942, in fact, was one of Lilburn's busiest years as a composer. As well as Allegro, he wrote a setting of the Magnificat and

19 Distant Point by Alexander Afinoginev, translated and adapted by Hubert Griffiths.

20 Travel in and out of New Zealand, from the Japanese attack on Pearl Harbour in December 1941 to about mid-way through 1942, was virtually restricted to military personnel only.

21 As noted in the Price Milburn Music edition of the score.

22 Suite for Strings of 1941 actually predates Allegro. However, to the best of this author's knowledge, the earlier work has never been performed.

23 The words 'practical necessity' refer to the fact that the New Zealand composer had readier access to string orchestras at this time than to full orchestras. See Part I Chapter 5, footnote 19.

Nunc Dimittis,²⁴ Five Bagatelles for Piano, and three other works for string orchestra - Concert Overture No.1 in D (since retitled Concert Overture), Concert Overture No.2 in B-flat (since retitled Introduction and Allegro for Strings)²⁵ and a work that quickly became one of his widest-known compositions, the incidental music to Landfall in Unknown Seas.

Landfall in Unknown Seas was written by Allen Curnow in response to a request, from Dr J.C. Beaglehole on behalf of the National Historical Branch of the Department of Internal Affairs, for a poem to commemorate the tercentennial of Abel Tasman's discovery of New Zealand in 1642.

"if the poem was to be worthwhile... it needed a world perspective, to be true for all discoveries while honouring this one in particular; true also for our modern New Zealand while honouring the past. I thought of it in three 'movements'. First, a kind of recitative, setting the historical scene, and the setting-forth of the voyagers into the unknown - likening them too, to the ancient Polynesian voyagers. Second, a dramatic lyric, in rapid, short metre and strict pattern, recounting the Landfall in New Zealand, the bloody clash with the islanders, and Tasman's departure. Third, a lyric meditation, harmonising the vision and action of the first two parts, and offering a possible meaning for the whole to our own age and nation."²⁶

To New Zealanders in 1942, living under the shadow of World War II and the threat of Japanese invasion, the "possible meaning for the whole to our own age" was obvious:

"Always to islanders danger
Is what comes over the sea;
Over the yellow sands and the clear
Shallows, the dull filament
Flickers, the blood of strangers:"²⁷

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- 24 Composed at the request of C. Foster Browne for the Christchurch Cathedral Choir. Magnificat and Nunc Dimittis was given a broadcast performance on 3YA, live from the Christchurch Cathedral on 12 April 1942. Prior to this, the work had been used twice by the Christchurch Cathedral Choir. (Unsourced clipping, photocopy with author.)
- 25 Both of these concert overtures fell quickly into neglect. They have been recently revived by the *Schola Musica* conducted by Ashley Heenan when they were both recorded in 1981 for release on the Kiwi label (SLD-67).
- 26 Allen Curnow as in the liner notes to Kiwi SLD-2.
- 27 Allen Curnow, Landfall in Unknown Seas stanza I.

The opening two lines of the poem seem to speak also for the young artists in the country at that time in their quest for a cultural identity apart from the British Motherland:

Simply by sailing in a new direction
You could enlarge the world."²⁸

Significantly, New Zealand's major literary periodical, established in 1947, took as its name Landfall.

Before the actual day commemorating Tasman's discovery, Lilburn had read Curnow's poem, and was sufficiently impressed by it to compose a complementing score. The completed work, for narrator and strings, was premiered in a broadcast performance from 2YA on 13 December 1942²⁹ by the National Broadcasting Service String Orchestra. The performance was conducted by Anderson Tyrer, who, incidentally, by this stage had been appointed as resident conductor of the orchestra.

The weekend of 12-13 December 1942 was an exciting one for Lilburn; a weekend during which three of his works were performed, each on a separate occasion. On the Friday evening, the 3YA studio orchestra, conducted by Frederick Page, gave a broadcast performance of Allegro for strings. On the Saturday evening, Noel Newson gave the premiere performance of Five Bagatelles for piano during a concert presented by the Royal Christchurch Musical Society, and on the Sunday evening, the above-mentioned premiere broadcast of Landfall in Unknown Seas was given.³⁰

About the time of this hat-trick of performances, Lilburn began work on his first sonata for a solo instrument, other than the piano. This was Sonata in E-flat for violin and piano, completed on 12 February 1943.³¹ Sonata in E-flat was given its first performance on Saturday 3 April 1943 in the Charles Begg Concert Hall, Christchurch, with Vivien Dixon on the violin accompanied by Althea Harley Slack on the piano. It was given a further performance on Thursday 1 July of that year in the Canterbury University College Hall as part of the College's lunchtime concert programme.

28 *ibid* stanza II.

29 13 December was the anniversary day of Tasman's discovery of New Zealand.

30 F.J.P., Royal Musical Society third concert of season. The Press 14 December 1942.

31 As dated in the manuscript score.

On 29 September 1943, the first concert devoted entirely to the works of Lilburn was staged, in the Canterbury University College Hall. This concert was presented by The Christchurch Society of Registered Music Teachers of New Zealand in conjunction with the National Broadcasting Service, who assisted by lending the strings of the 3YA studio orchestra. Admission to the concert was free, with donations invited to the funds of the International Student Service. The programme comprised Allegro for strings, Landfall in Unknown Seas (the poem read by Curnow), Five Bagatelles for piano (performed by Noel Newson) and the first performance of a recently composed work, Sinfonia in D for strings. Lilburn conducted the orchestral works.³²

The concert was an undoubted success. 'Marsyas', in reviewing it for the New Zealand Listener asked the praising question, "if he can do this already, what may he not do in time?" Of the Allegro, 'Marsyas' wrote:

"...with its exhilarating rush of ideas it comes to the ears of a New Zealander as the fresh air of the Southern Alps might come to his lungs. To hear the opening bars of the Allegro cleanly played is like opening your eyes for the first time on some challenging valley in the ranges; as the work goes on, you may, if you wish, remember ... the mysterious hollows of the New Zealand bush or the glimpses of wild beauty that appear unexpectedly through clearings in the beech forest..."³³

Of the Landfall in Unknown Seas:

"As a work for an occasion it is truly remarkable, when we think of the great ugly graveyard of such things ... what spontaneous inspiration could produce anything more fresh and adventurous than the bold tune that opens the first Tasman piece? - Mr Lilburn's way of saying "On a fine morning, the best time of the year." And the tentative mood of the second, with its moments of tremulous excitement....I have the same feeling about the awestruck hush of the third..."³⁴

However, 'Marsyas' found the fourth and final movement lacking in conclusion:

32 Programme to concert, copy at Alexander Turnbull Library.

33 'Marsyas', Music by a New Zealander: "if he can do this already, what may he not do in time?" New Zealand Listener vol.9 no.225, 15 October 1943:13.

34 *ibid.*

"Has he, in his care to avoid (on the poet's advice), 'the self-important celebration', taken too literally the entreaty to substitute the 'half-light of a diffident glory?' The last word is the hardest one to have, and I have yet to hear a finale by Douglas Lilburn that sings of what has gone before as his overtures and allegros sing of what is to come."³⁵

Marsyas found, in comparing the Bagatelles with the other works, that Lilburn is primarily an orchestral composer, and the best moments of the Bagatelles are those when Lilburn "...seems to have forgotten his piano, and one hears vestiges of his now familiar orchestral style". 'Marsyas' confessed to being slightly puzzled by the Sinfonia in D, mainly through it being unfamiliar to him. He did, unwisely, as the passing of time has shown, hazard a prediction that "... I shall not be surprised if, in time, I find that this was the best music of the whole programme."³⁶

Lilburn began reviewing concerts for The Press in 1943, sharing with Frederick Page at the latter's invitation. The job was sporadic, but nevertheless helped supplement Lilburn's income. Unfortunately, it is impossible to detect with any great facility which of the reviews in The Press were written by Lilburn, for shortly after he began reviewing, the newspaper's policy of identifying reviewers by their initials was altered in favour of leaving reviews unsigned.³⁷

When Maurice Clare had resigned from the position of Conductor and Leader of the National Broadcasting Service String Orchestra, he had purchased a farm in Canterbury intending to live there and work as a farmer in semi-retirement from music. Lilburn renewed his acquaintance with Clare on arrival in Christchurch and a friendship between the two flourished as Lilburn frequently visited Clare on his farm "bartering farm labour with a knowledge of strings".³⁸

Clare played the violin for Lilburn in the 1943 production of Hamlet, during which time Lilburn was working on a second composition

35 *ibid.*

36 *ibid.*

37 Three reviews identifiable as having been written by Lilburn are:
1. Successful first concert - types of national music. The Press 3 May 1943:2. 2. Organ recital - a finely constructed programme. The Press 21 April 1944:3. 3. Royal Musical Society - a splendid programme. The Press 12 June 1944:3.

38 Walter Brookes, A young New Zealand composer: Douglas Lilburn's musical achievement. New Zealand Magazine vol.25 no.1, January-February 1946:11-12.

for violin and piano, the Sonata in C. Clare showed interest in performing the work, and gave it its first hearing at a concert in the Radiant Hall on 18 December 1943, with Noel Newson at the piano. Frederick Page reviewed the concert for The Press, writing:

"The work has four movements; immediate impressions were of a particularly lovely opening phrase, a good-humoured scherzo (scherzi are apt to be wry-faced these days), a searching andante with a well-managed coda, and of a skilful piece of uniting for the last. Mr Lilburn has set his players some hair-raising things to do in his final movement. The first movement is quite one of the most beautiful movements Mr Lilburn has yet given us. Mr Newson's playing was marked by clarity and sympathy."³⁹

This sonata was later given a performance by Clare with Frederick Page at the piano in the first season of concerts organised by the Wellington Chamber Music Society in 1945.

In 1943, the Otago University College announced the establishment of a composition competition called the Philip Neill Memorial Prize.⁴⁰ This prize was to be awarded annually, and was open for competition to all past and present students of the New Zealand University Colleges with the proviso that no winner of the prize in any year would be eligible to compete again until five years elapsed. Each year, the examiners for the award⁴¹ would prescribe the outline of the type of piece the award was to be offered for. In its first year, 1944, the prize was to be offered for a Prelude (or Fantasia) and Fugue for either piano or organ.⁴²

Lilburn, putting his understanding of the fugue to the test, decided to enter. Interestingly, for one who had spent many years

39 The Press 20 December 1943:3.

40 The Philip Neill Memorial Prize for excellence in Original Composition was founded in memory of Philip Foster Neill by his sister, who, in 1943 settled the sum of £1,000 with the Trustees, Executors and Agency Co. Ltd, with the instructions to pay the annual income to the Otago University College Council. Philip Neill was a medical student at Otago University College, who died in the infantile paralysis outbreak in 1943. (Otago University College Calendar 1946: 148-9.) For further details of the prize, see Appendix A11.

41 As defined in the rules governing the prize, the examiners are the Blair Professor of Music at the University of Otago and one other person appointed by the University Council. (ibid.)

learning the piano, Lilburn opted to write for the organ.

Lilburn's entry, Prelude and Fugue in G minor was placed first by the examiners Dr V.E. Galway (Blair Professor of Music at Otago University College) and Mr W.J. Morrell (Chancellor of Otago University College), and he was publicly awarded the first prize of £25 on 25 June 1944. The runner up was H.G. Luscombe of Auckland.

Dr Galway commented that Lilburn's composition was "... of a high order of merit ... real and vital with a modern outlook ... showing originality of treatment".⁴³ The work was premiered by Galway in a recital of organ music given on 30 November 1944 in the Christchurch Cathedral.⁴⁴

Following this success, Lilburn began work in August of 1944 on a string trio. The three-movement work underwent a series of modifications⁴⁵ before it was finally completed in February of 1945.

String Trio was premiered at a concert given by the Laurian Club in the first of its series of chamber music recitals in 1945. It was performed by Margaret Sicely on violin, Vera Robinson on viola, and Valmai Moffett on cello. Claude Davies in his review for The Star-Sun devoted most of his review space to this work:

"...the music shows a remarkable advance on his previous work. His style has become more crystallised and individualistic, the Elizabethan influence less noticeable, and the various idioms and motifs of which Douglas Lilburn is so fond are used in a more subtle manner and show remarkable ingenuity. The melodic line and interweaving patterns are more clearly defined, giving his work a wealth of design and cohesion that is truly musical.

The third movement on first hearing did not have quite the same appeal as the other two movements, but, taking the work as a whole, time may prove that this performance was a most important occasion.

Douglas Lilburn deserves official support and encouragement. He savours of genius.

43 The Press 21 June 1944:2.

44 Programme to the concert. Copy at Alexander Turnbull Library.

45 The first movement was composed on 18 and 19 August but was considerably reworked, leaving the march (of about 21 bars) only relatively untouched. The first 32 bars were deleted and replaced by 64 bars of which the last 16 were later deleted. This second working is dated 25 January 1945. The second and third movements were then reworked with the second dated 6 February 1945 and the third 29 January 1945. (Manuscript scores and working sketches of String Trio held at Alexander Turnbull Library.)

No less deserving of praise were the performers of this trio..."⁴⁶

Whilst studying in London, Lilburn had made the acquaintance of Max Hinrichsen,⁴⁷ a direct descendent of the family that, since 1867, had been owners and administrative directors of the German publishing house of Hinrichsen. Max Hinrichsen had settled in London in 1937 and established the Hinrichsen Edition, a catalogue that was to specialize in British music, particularly contemporary music.⁴⁸ Max Hinrichsen became interested in Lilburn's work during the process of building up this catalogue, and offered to act as Lilburn's publisher and agent. Hinrichsen's first act as Lilburn's agent was to purchase the rights of Aotearoa Overture from Lilburn.⁴⁹

In actual fact, only the eventual publication of the parts of String Trio in 1953⁵⁰ resulted from Lilburn's relationship with Hinrichsen, and Hinrichsen's work as Lilburn's agent resulted in only a few performances of Lilburn's works, mainly Aotearoa Overture, in England.

Throughout the 1940s Hinrichsen kept in sporadic contact with Lilburn. The tone of his letters through this time was usually hearty, but apologetic for not being able to report success in his efforts at promoting Lilburn's music. Hinrichsen endeavoured to have Lilburn's Sonatina for piano (1946) published, but found the projected printing costs of £50-£60 and the projected retail price of 3/6d too high to justify commercially continuing with the project. Hinrichsen also tried, again without success, to persuade the BBC to perform Lilburn's Song of the Antipodes. One success that Hinrichsen was able to report to Lilburn was that he finally arranged for Colin Horsley to play the Sonatina for piano at a Wigmore Hall recital in November of 1947.⁵¹

46 Unsourced clipping, photocopy with author.

47 Lilburn had met Hinrichsen at a rehearsal of Aotearoa Overture for the New Zealand Centenary Matinee in London. Hinrichsen had been especially invited to the rehearsal by Warwick Braithwaite. (Douglas Lilburn in correspondence with author 29 July 1983.)

48 John Neal, Music publishing and its future. The Publisher no.3, March 1964:13.

49 Douglas Lilburn in correspondence with author 29 July 1983.

50 According to Lilburn, *ibid*, Hinrichsen published the parts of String Trio "... without advising me or referring proofs to me. Since he'd had the work edited by someone who altered phrasing and metronome mark of the 2nd mvt, I was decidedly cool and sent him nothing further." String Trio was later absorbed into the Price Milburn Music catalogue.

51 Douglas Lilburn, correspondence with Max Hinrichsen 1946-8, housed at Alexander Turnbull Library.

Tragedy had struck the community of Christchurch in March of 1944 with the early death of pianist Noel Newson at the age of 32.⁵² Plans were made for a Noel Newson Memorial Concert, the proceeds of which were to go to help establish a fund with the purpose of assisting music students further their studies. The monetary goal was £1,000.

The concert was scheduled for Wednesday 5 September 1945, in the Civic Theatre. It was to include the first performance of Lilburn's specially composed Elegy for soprano, contralto and strings, based on poetry by Robert Herrick, William Blake, George Herbert and William Shakespeare. What began as a fitting tribute and gesture to the late Noel Newson ended as something of a 'storm in a teacup' scandal, with Lilburn as the central character.

"SCORES TAKEN FROM SINGERS BY CONDUCTOR"

"An incident at the Noel Newson memorial concert in the Civic Theatre has caused widespread comment in Christchurch musical circles.

During the first item, an elegy for strings and voices composed by Mr Douglas Lilburne [sic], of Christchurch, who was conducting the 3YA Orchestra, the performance was interrupted by Mr Lilburne taking a joint vocal score away from the two soloists.

The composition was specially written for the concert by Mr Lilburne. The solo parts were taken by Miss Phyllis Mander, soprano, and Miss Iris Moxley, contralto.

During the early part of the performance, latecomers spoilt the music for a large crowd already in the theatre and there was an air of tension in the atmosphere.

In the concluding stages of the elegy Misses Mander and Moxley were interrupted by Mr Lilburne. The music resumed, and again the singers were interrupted.

CONDUCTOR'S ACTION

For the third time the music was taken up. Mr Lilburne on this occasion left the conductor's stand, and walking across to the singers, took their joint score, and left the stage. The singers soon followed.

When Mr Lilburne returned to the stage a minute or two later and tried to make himself heard, his voice was lost in the noise.

Those in the front seats understood Mr Lilburne to say that he was sorry to have had to interrupt the performance, but it had been insufficiently rehearsed."⁵³

52 Obituary. The Press 27 March 1944:6.

53 Scores taken from singers by conductor. The Star-Sun 8 September 1945:8.

Correspondence on the subject was started in the "Letters to the Editor" section of The Press:

"Sir - I was amazed to note in this morning's report of the Noel Newson Memorial concert the briefest mention of all but one item, the elegy composed especially for this occasion. After the unpardonable display of bad manners on the part of the conductor at the abrupt ending to this particular item, I nursed the hope that an apology to the soloists and the audience would have been tendered immediately. It is regrettable that the remainder of an excellent programme by outstanding artists should have been marred for all at the outset by this incident.

- Harmony"⁵⁴

The letter had been referred to Lilburn who replied:

"I returned to the stage and tendered an apology to the audience. If it was unheard by your correspondent and others I am sorry. I should like to use this opportunity to say what is necessary to avoid or correct misunderstanding. Neither Miss Mander nor the orchestra was in any way to blame for the situation which arose during the performance of my work. For not redeeming the initial error, a mistaken contralto entry, I, as conductor, am responsible. I decided to terminate the performance when I felt that the patience of the audience and the broadcasting service had been tried far enough."⁵⁵

The matter was far from closed. The following day The Press carried a letter from E. Jenner attacking Lilburn's reply of the preceding day:

"In the recent Noel Newson Memorial Concert we are told that the artists gave their services. For that reason alone Mr Lilburn's statement to The Press is unfortunate, for he has singled out by implication one specific person for blame. If he had to make an explanation, it should have been in general terms. This applies also to the short account that appeared in The Press on Friday. I simply could not believe I was reading correctly when I scanned it through. I saw wisdom in The Press refraining from comment on the morning following the concert; but harm was definitely done when, a day later, hurtful criticism appeared against one who had generously given her services. The singer referred to has

54 The Press 27 March 1944:6.

55 *ibid.*

very great gifts, and certainly must take no discouragement from this unfortunate and unnecessary publicity."⁵⁶

The 'scandal' continued into the pages of Music Ho where Antony Alpers, in his in-depth examination of the affair, to some extent vindicated Lilburn's behaviour. Alper's version of the story did not differ to the one printed in The Star-Sun, except to point out that Lilburn's apology to the audience had been clearly heard over the air. Alpers took exception to the ugly rumours and calumnious reports that circulated about Lilburn:

"How easy it was to make an ugly scandal of the thing, to talk of concerted action by musicians to boycott Mr Lilburn's music, and in general to whip it up as much as possible in the hope of doing permanent damage. But consider a moment what might have happened if Mr Lilburn had been a true villain and not a passionate mortal without guile, as the account suggests he was. Imagine, if he had made his three attempts to start the music again, and then had given up with a shrug and walked off without a glance in either direction. What then?

He could have had all the sympathy, and left the alto with all the blame. A little calculating coolness, and our villain would have been the martyr....Instead, he behaved like a human being."⁵⁷

However, the damage had been done. Lilburn felt it necessary to resign from his music reviewing post with The Press in the face of allegations that The Press had refused to print some of the letters to the editor decrying Lilburn's part in the affair. The contralto, Miss Iris Moxley, was, incidentally, given a mayoral farewell a month later on her impending trip to further her studies in England.

Unfortunately, this incident had far-reaching effects on Lilburn's career as a performer.

"I'm not naturally a performer, a conductor, not someone wanting to present myself on a platform, just not that. The exact opposite. I mean in childhood if someone arrived at the gate or at the front door one's first instinct was to retreat back and disappear into the bush. It was safer there."⁵⁸

⁵⁶ The Press 11 September 1945:2.

⁵⁷ Antony Alpers, Conduct and conductors. Music Ho vol.4, 1946:3-5.

⁵⁸ Douglas Lilburn as in Fragments of a stolen conversation, op.cit. p.22.

Inglis Gundry recalled an incident at the Royal College of Music:

"I remember a piano sonata ... that he tried to play at a public concert, but, breaking down, left the room in confusion. I hastened to console him in his digs as soon as I could get away. He was this shy nervous sort of person ..."59

Lilburn's experience in the Noel Newson Memorial Concert intensified his disinclination towards performing publicly. Later, he recalled the incident in an interview, commenting "... that sort of precluded anything more in that field".⁶⁰ He also never again ventured into the field of music criticism "... because I realised that this makes more enemies than friends".⁶¹

59 Inglis Gundry, A student in London. Douglas Lilburn Op.cit. p.26.

60 Douglas Lilburn as in Fragments of a stolen conversation, op.cit. p.22.

61 *ibid.*

1946-1950

CHRISTCHURCH TO WELLINGTON

In 1946, the Cambridge Summer Music School was founded by Owen Jensen, a member of staff of the Adult Education Centre of Auckland University College.¹ The proposed idea was to hold the Summer Music School in January of each year at St Peter's School, Cambridge, under the auspices of the Adult Education Centre.²

"The first Music School was held at a time when something of the kind was badly needed to bring musicians together to encourage each other by discussion and playing. If the need for music had increased during the war, this very increase had shown up the lack of experienced performers, and the poor basis generally on which musical training had rested for some time."³

As well as tutors in string playing, choral work, music education and music appreciation, Owen Jensen invited Douglas Lilburn to the inaugural school in 1946 in the capacity of composer-in-residence.

For this, Lilburn composed a special overture, for string orchestra, to mark the occasion - the Cambridge Overture - to be performed by the assembled musicians. In addition to this, he prepared the text of an address to be delivered to the students of the Summer Music School. In that lecture, he stated one of the aims of the school:

"But now something has happened - happened for the first time, and we've got together, not to admire what the big shots overseas can do, but to see what we're capable of doing for ourselves. In the process I think we're going to discover some of our limitations.

1 Gillian Bibby, Profile: Owen Jensen. Canzona vol.1 no.2, November 1979:27.

2 Whilst the early schools were held in January of each year, more recently they have been held from late December of each year running into early January. The duration of each school has varied, with a mean length of about twelve days.

3 Dorothea Turner, Music and the Summer School. Landfall vol.1 no.2, June 1947:126.

But I think too, that an occasion like this makes it possible to discover some of our assets, some of those unique advantages we have in being New Zealanders."⁴

He summed up the main theme of his address:

"I want to plead with you the necessity of having a music of our own, a living tradition of music created in this country, a music that will satisfy those parts of our being that cannot be satisfied by the music of other nations."⁵

He described this talk later as "a heart-felt sort of manifesto" springing "from a very real musical isolation".⁶

Coincidentally, Lilburn had been thinking of travelling to America at this time to attend a Summer School at Tanglewood, Boston. He had heard about the school from a visiting Professor Canby,⁷ who had explained that it was run on a workshop basis (the idea of 'workshops' for music was a new one to Lilburn at this stage), and that it was organised by the Boston Symphony Orchestra with most of the orchestra members in attendance. Needless to say, Lilburn was delighted to find that a similar (in concept) venture was being planned in New Zealand.

Lilburn's Cambridge Overture was performed by the orchestra at the Cambridge Music School (the orchestra was strings only in that first year). Lilburn was pleasantly surprised to find that he had underestimated the ability of the student performers, and had mistakenly 'written down' to what he had thought was their level.⁸

Lilburn's success as composer-in-residence of the school was evident. Because of this, and because of the large number of musicians interested in composition attending the school, it was decided to run a special composers' group the following year.

This group at the second music school included Ronald Tremain, Dorothea Franchi, Edwin Carr, Ronald Dellow, Larry Pruden and David Farquhar, all of whom, to varying degrees, would eventually make

4 Douglas Lilburn, Cambridge Music School address, pp.1-2.

5 *ibid.* p.3.

6 Douglas Lilburn, University of Otago Open Lecture, p.1.

7 Professor of English Literature at Yale.

8 Scott Papers.

contributions to the development of composition within New Zealand.

Larry Pruden describes the first session of that composers' group:

"After the official opening of the school, the composers ... were directed to a remote room overlooking the cricket field. It was hot and windless. While waiting for Douglas to appear we talked, somewhat nervously I think. Although on average we were only ten years younger than he, already he had achieved so much, seemed so established and mature, so remote, that most of us regarded him with some degree of awe. When, finally he came into the room, we scuttled for chairs and sat waiting. I don't know what we expected, but it was certainly not what we got - a long, long, silence. Douglas sat gazing beyond us, out beyond the cricket field and the paddocks and distant trees to the rolling hills on the horizon. . . .

The silence was of course eventually broken, as it had to be, but I haven't the remotest idea what the comment was that Douglas made. He hoped, no doubt, to provoke a response, but by this stage none of us could utter a sound, and consequently a further lengthy silence descended. As the afternoon wore on we all gained courage; the proportion of silence and comment grew more equitable and some dialogue was finally reached."⁹

Fortunately the members of the composition group quickly overcame their 'awe', and the following eleven days proved to be very profitable ones for both the pupils and the teacher.

"It wasn't until 1947 when I began to teach at the University in Wellington, and had been confronted by a group of enterprising young composers at Cambridge Summer School, that I realised how complacent and negligent I had been for many years. I began to put myself back to school."¹⁰

Pruden describes the method of teaching that Lilburn chose for his composers group:

"Douglas never imposed his own views or methods on us. We listened to music, did a certain amount of analysis, talked a great deal, were occasionally sharpened up with

9 Larry Pruden, Douglas and Cambridge. Douglas Lilburn, Wellington, Composers Association of New Zealand, 1980:41-2.

10 Douglas Lilburn, Christchurch Society for Contemporary Music address, p.13.

some aural tests, and in general left to find our own way out of difficulties. He suggested and gently guided in that characteristically austere way he has always had; he showed us standards and left us to choose. We heard our music played and some of us conducted for the first time. It was all enough to send me back to New Plymouth aglow for twelve months till the next music school."¹¹

An interesting piece of music resulted from the 1948 composers' group at the Cambridge Summer Music School entitled Variations on a Theme of Douglas Lilburn. Lilburn, as tutor, had written a theme for his students to compose variations upon. These variations were written by David Farquhar, Ronald Dellow, Edwin Carr, Dorothea Franchi, Ronald Tremain, and Larry Pruden respectively. The first performance¹² of this work was at the Cambridge Music School that year with Dorothea Franchi as pianist. Unfortunately Larry Pruden was delayed in the writing of his variation, and had barely started composing it by the morning of the concert. Drastic measures were deemed necessary, and Pruden was locked in the composers' room by his colleagues. Realising by this stage that his contribution to Variations was being viewed with scepticism, Pruden started writing, as a riposte, a 'jazzed-up' variation, flavoured with elements of boogie-woogie. At the concert, by prior arrangement, he rushed in after the final bars of Tremain's variation, pushed the pianist aside, and with great panache presented his piece, Molto con brio, finishing it with an extemporised ending.

In all, Lilburn was to attend the Cambridge Summer Music Schools as composition tutor seven times: 1946, 47, 48, 49, 51, 52 and 53.¹³

From 1946 Lilburn began to write a series of extended piano pieces. Up to this time, his writing for the piano had been confined in the main to small 'drawing-room' works in a clear and accessible style that the average domestic pianist could master without difficulty.

Sonatina was the first of these larger-scale works, written early in 1946 and dedicated to Owen Jensen (no doubt as a result of their acquaintance through the Cambridge Music School). It was Jensen who

11 Larry Pruden, Douglas and Cambridge, op.cit. p.42.

12 Variations on a Theme of Douglas Lilburn was later performed in Auckland on 24 April 1948 at a concert presented by the Auckland Lyric Harmonists Choir. It was first published (minus Carr's and Pruden's variation) in Canzona vol.1 no.3, 1980.

13 For further details about the history of the Cambridge Summer Music Schools see Appendix A4.

first performed the work in a radio broadcast from IYA on Wednesday 15 January 1946. It was visiting pianist Lili Kraus who gave the first public performance of the work in Christchurch on 8 April 1947, and in November of that year it was performed in London by Colin Horsley at a recital in Wigmore Hall. C.F.B. in The Press wrote of Lili Kraus's performance:

"[The second half] ... opened with Douglas Lilburn's Sonatina which has a freshness suggestive of out of doors. Lili Kraus repeated the work as a tribute to a New Zealand composer, and graciously joined with the audience in their appreciation of it."¹⁴

Chaconne, originally entitled Theme and Variations for Piano, was also written later in 1946. Chaconne was Lilburn's attempt at a 'show-piece' for piano, conceived in terms of the virtuosi pieces of the nineteenth century.

Once World War II was over and New Zealand returned to its normal peace-time existence, the Government and the National Broadcasting Service resumed plans for a full-time professional orchestra. Building once again on the nucleus of strings in the National Broadcasting Service String Orchestra, the National Orchestra of New Zealand's Broadcasting Service was formed and met together for the first time in October of 1946.¹⁵

Professor Shelley,¹⁶ during the planning for the New Zealand Centennial Celebrations, had made it clear that the formation of the National Centennial Orchestra marked the beginning of the next one hundred years of musical endeavour rather than a climax of the past century. However, for a while after the formation of the National Orchestra in 1946 it seemed, to the critics of the orchestra, that Shelley's optimism was unfounded.

The centralisation of musical resources depleted musical resources in other main centres, robbing them of their best performers and teachers. The Government's plan to compensate for this by sending orchestral members back to the other main centres for part of the year

14 C.F.B., The Press 9 April 1947:9.

15 Peter Downes and Peter Harcourt, Voices in the Air Wellington, Methuen Publications in association with Radio New Zealand, 1976:134.

16 Then director of the National Broadcasting Service and Chairman of the National Centennial Music Committee.

proved unworkable,¹⁷ with the result that these centres suffered through minimal orchestral activity for a number of years.¹⁸

What was thus established on a national scale was what New Zealand was suffering on an international scale - the vicious circle of cultural exodus. Because opportunities were not available, and because the best (at least the most technically proficient) teachers were also not available in the regional areas, promising musicians were forced, in order to further their skills and employment opportunities, to gravitate towards the central body of orchestral musicians in Wellington. Once established there, there was little to attract them back to the regions. What was needed to break, or at least weaken the circle, was the existence of both a surplus of national class orchestral players and competent individuals in the regions to make best use of this surplus by forming new orchestras.¹⁹

17 Owen Jensen, NZBC Symphony Orchestra Wellington, A.H. and A.W. Reed, 1966:44. This arrangement was terminated in 1950 at the instigation of the Musician's Union. From 1951 members of the orchestra "...were to consider themselves as domiciled in Wellington".

18 For a detailed account of orchestral activity in New Zealand at this time see WALSH, David B. A survey of orchestral activity in New Zealand. Unpublished MA thesis, Victoria University of Wellington, 1967.

19 Auckland, in 1941, had formed the Auckland String Players, initially under Owen Jensen, and then under Ramsay Howie. In 1947 they were forced to go into recess (the first year of the National Symphony Orchestra's existence), but were reformed in 1948 under the baton of Georg Tintner. They remained officially a string orchestra, though with more and more co-option of other instruments for particular performances until the 1963-4 season when, with a change of name to the Symphonia of Auckland, they officially became a full (small) orchestra.

In Christchurch, the pattern was much the same. In 1958, the John Ritchie String Orchestra was formed under conductor John Ritchie. This string orchestra was modelled along the same lines as the successful Wellington group the Alex Lindsay String Orchestra (formed 1948), which in turn had been modelled on the Boyd Neel String Orchestra (which had completed a tour of the Dominion in 1947). Although in effect the John Ritchie String Orchestra was an amateur group, Ritchie stressed the importance of a professional approach, and insisted, wherever possible, that his musicians be paid no matter how small the sum. As it became more established, the group co-opted other, non-string, instruments to allow for divergence of repertoire, until, in 1962, with a change of name to the Christchurch Civic Orchestra, it became a full orchestra.

1966 was the date for the establishment of the Dunedin Civic Orchestra, which had evolved from the King Edward Technical College Orchestra. The latter orchestra was the result of an experiment in school music education initiated by Vernon Griffiths, and expanded by Bill Walden-Mills. (David B. Walsh, op.cit.)

The rise of the professional orchestra in New Zealand brought with it a change in the relationship between performer and composer. The New Zealand composer had available, for the first time in the history of the country, a permanent performing body of professional musicians to interact with - to listen to and write for. It was a performing body to whom, supposedly, few artistic concessions need be made. The composer no longer needed to subordinate musical ideas to considerations of limited technique and deficiencies of resources.

This statement, though, requires a two-fold qualification. On the one hand, it is a known, and understandable, fact that in the early days of the orchestra it had many shortcomings, not the least of these being the lack of instruments such as cor anglais, bass clarinet, contra bassoon and a number of percussion items.²⁰ On the other hand, the orchestra's availability as a performing body to the New Zealand composer in its first decade of existence was very limited,²¹ not surprisingly, for the orchestra had first to concentrate on mastering the standard orchestral repertoire.

For Douglas Lilburn, the formation of the National Orchestra of New Zealand's Broadcasting Service meant that he could once again raise his sights as an orchestral composer. Since returning to New Zealand in 1940 he had not written a work for full orchestra. Working as a free-lance musician and composer it would have been impractical to write for a medium that was not available in New Zealand. Instead, during the years up to 1946, Lilburn had concentrated on writing for instrumental forces that were readily available - the solo piano, string chamber groups and the string orchestra (NBS strings and the 3YA studio orchestra).

The year 1946, then, saw the composition of Lilburn's first orchestral work since the Aotearoa Overture of 1940. The new work was

20 Owen Jensen, NZBC Symphony Orchestra op.cit. p.28.

21 Witness the heated altercation between the composer C.H.J. Abbott and the New Zealand Broadcasting Service in the early to mid-1950s: "Despite two years of frustrating negotiations and despite the favourable opinions expressed by two highly competent critics who were appointed by the Minister of Broadcasting (Mr Algie) to act as referees, a six-minute lento written by a local composer Mr C.H.J. Abbott, B.A., Diploma of Music, has been refused a public performance by the National Orchestra. Mr Abbott cites his experience as an illustration of the apathy - amounting almost to antipathy - which he claims the New Zealand Broadcasting Service can show towards a New Zealand composer." (The Evening Post 19 March 1955.)

entitled Song of the Antipodes (retitled Song of Islands twenty years later). It was premiered by the National Orchestra in the Wellington Town Hall on Wednesday 20 August 1947 in the final concert of the orchestra's inaugural season.²² The conductor was Warwick Braithwaite, the conductor of the Aotearoa Overture at its premiere performance in the New Zealand Centenary Matinee in London.

The reviews of Song of the Antipodes were favourable. Music Ho, for example, had the following comments to make about the work's first performance:

"Song of the Antipodes is neither a tone-poem nor a symphony. The song part of the title refers to the chorale-like theme which gives coherence to the work while Antipodes with all its connotations in regard to New Zealand is the inspirational background giving shape to the ideas and colour to the moods. The work is well integrated and concise in expression. Lilburn's harmonic idiom is expanded from the traditional only as far as he feels the need to give precise expression to his ideas, and there is no straining at dissonance or complex key relationships for their own sake. The orchestration seems designed to illustrate, as it were, the texture of the music and the orchestral colour rises from the musical shapes."²³

Lilburn was once again establishing himself as an orchestral composer.

String Quartet in E minor was also composed in 1946. However, this work was not given its first performance until 1950, when it was performed by the touring Australian group, Musica Viva Quartet. This was at a concert organised by the Wellington Chamber Music Society in the Wellington Town Hall 14 August 1950. The following account of the work was given in The Dominion the next day:

"The String Quartet in E minor by our own Douglas Lilburne [sic], rather suffered from being sandwiched in between Haydn and Mozart. This music, as played by the four strings, is fervently, almost ferociously, melodramatic, with the 'cello firing the big guns ... while the violins soared to ethereal heights above the clamour. True, there were tranquil passages in the andante ripe with promises unfulfilled, but in the

22 Programme to concert.

23 Lilburn's first performance: "Song of the Antipodes". Music Ho vol.5 no.4, 1947:4.

main Mr Lilburne's quartet is rousing and unusual."²⁴

Late in 1946, Lilburn began writing some pieces for string orchestra, prompted by the impending arrival of the Boyd Neel String Orchestra from England.²⁵ An old acquaintance and first violinist in the Boyd Neel group, Vivien Dixon,²⁶ had urged Lilburn to send Boyd Neel some music for the orchestra to play during its Australasian tour.

Lilburn completed these pieces, entitled Diversions, early in 1947. He forwarded them to Neel, who was by that time in Sydney on the Australian leg of the tour. When the orchestra arrived in New Zealand, Boyd Neel featured Diversions in the group's Wellington and Christchurch concerts.

Diversions were premiered in the Wellington Town Hall on 9 July 1947.²⁷ The Dominion in a review of the concert described Diversions as:

"... a work of high merit, orchestrated with deftness and facility of imagination, with a freedom of form and expression that conveyed originality in musical thought. The "Diversions" are five in number - a gently delicate "vivace", suggesting the Spanish idiom, with its pizzicato accompaniment to the opening theme, a "poco adagio" in solemn dark-toned mood, which merges into a sprightly "allegro", a spirited "presto" and a lovely "andante" of quiet depth, terminating in a striking G string figure of intense feeling. Its smooth performance by the orchestra, so sensitively instructed by Mr Boyd Neel, was greeted with immense enthusiasm. Douglas Lilburn, who was present, was beckoned to the front of the audience by the conductor three times, and was applauded to the echo."²⁸

Boyd Neel's comments to the English press on his return to England are interesting. When asked whether he had found any locally written music in Australia worthy of performance he replied:

24 Musica Viva players charm large audience. The Dominion 15 August 1950.

25 Toured under the auspices of the British Council, and managed by the promoter D.D. O'Connor. (Programme for first Wellington concert of the tour.)

26 Vivien Dixon had performed a number of Lilburn's works in Christchurch in the early 1940s, including the premiere performance of Sonata in E-flat for violin and piano, 1943.

27 Programme to concert.

28 The Dominion 10 July 1947.

"Not in Australia ... although I had many manuscripts submitted to me. But in New Zealand I found one very promising young composer, Douglas Lilburn of Christchurch. I was impressed with his work, and I have brought back with me one of his scores entitled Diversions. This will be added to the repertoire of my orchestra, and I hope the British public shortly will have the opportunity to hear and appreciate it."²⁹

If one examines the life of a successful artist, one inevitably comes up with names of people who have fought for the artist to be heard, creating opportunities for the artist wherever possible. Lilburn's champion³⁰ has been Frederick Page, an influential figure in New Zealand from the late-1930s through to the present day.³¹

Page had only vaguely known Lilburn in Christchurch in the 1930s. He had met him again briefly in 1937 in London, shortly after Lilburn had arrived there and prior to Page's return to New Zealand. When news filtered back to Christchurch that Lilburn had won the Cobbett Prize,³² it was Page who wrote away to London for the score and parts of the "Westron Wynde" Phantasy String Quartet and organised the New Zealand premiere.

"From the first we recognised there was a stamp on the music: yet some felt it was disconcerting to have a composer around. How did we know the composer would be any good? Why should we be now asked to do the extra work of listening to new music? Would this newcomer call the bluff of the fuddy-duddies?"³³

29 Boyd Neel tells the English press about us. Evening Post 6 October 1947.

30 Page's championship of Lilburn has extended the full length of Lilburn's career. However, Page has never accepted Lilburn's works in the electronic medium.

31 Frederick Page was born in Lyttelton on 4 December 1905. He was educated at Christchurch Boys High School and the Royal College of Music, London. He married the artist Evelyn Page in 1938. In 1941 and 1942 Page was a lecturer in music at Canterbury University College. In 1946 he was appointed Senior Lecturer and Head of the Music Department at Victoria University College. In 1957 he gained a Chair in Music, and continued working as Professor of Music at Victoria University College (latterly Victoria University of Wellington) until his retirement in 1970. He has served on numerous music committees throughout his career, written for many publications, and performed frequently both as a pianist and conductor.

32 See Part I Chapter 3.

33 Frederick Page as in Owen Jensen and others, A birthday for music. New Zealand Listener vol.53 no.1360, 29 October 1965:8.

Page was the music critic for The Press in Christchurch when Lilburn returned to Christchurch in the 1940s. Page's reviews of Lilburn's works were always strong on encouragement, and almost always incorporated a plea for more of his music to be played. As mentioned above, it was Page, in 1943, who generously offered to share his reviewing assignments with Lilburn.

Also in 1943, it was Page, in his capacity as President of the Christchurch Society of Registered Music Teachers of New Zealand, who helped instigate the presentation of the all-Lilburn concert held in that year. Page, as a pianist and conductor, was also involved in a number of performances of Lilburn's works.³⁴

Page's greatest influence on the course of Lilburn's career occurred in March of 1947 when Page, who had the previous year been appointed Senior Lecturer at Victoria University College and charged with the task of establishing a music department, invited Lilburn to join the staff. The position was to be a part-time one and carried an emolument of £250 per annum.

Lilburn at first was reluctant to accept Page's invitation: the position was only part-time, and Lilburn was unsure as to how composition could be taught in the formal environment of a university college. He declined, but Page retaliated by rephrasing his invitation into what amounted to be a summons:

"I cracked back that if Vaughan Williams, whose pupil he had been, could give one day of his life to teaching at the Royal College of Music in London, then I expected Lilburn to do the same. He came up on the next ferry from Lyttelton."³⁵

Lilburn's decision had not been an easy one. His acceptance was, in part, because he realised that most of the old Christchurch context he had found so stimulating was evaporating. Also, there was still a feeling of unease as an aftermath of the affair at the Noel Newson Memorial Concert. To compromise, he accepted the invitation but continued to return to Christchurch as often as his part-time teaching commitments would allow.

34 Later, Page as pianist was to give the premiere performance of Sonata for piano (1949), Sonata for violin and piano (1950), Elegy for baritone and piano (1951), as well as playing the piano part in A Birthday Offering (1956).

35 Frederick Page as in Owen Jensen and others, A birthday for music. op.cit.

In 1948 Lilburn continued commuting between the two cities, with a salary raised to £300 per annum. Mid-way through that year the position of full-time lecturer in music at Victoria University College was advertised for the following year. After much deliberation, and prompting from Frederick Page, Lilburn applied for the position and was accepted on a salary of £600 per annum.

Later, Lilburn offered a very practical reason as to why he should have given up his free-lance status:

"One can only live in a single room and cook off a gas ring until one is thirty - after that it gets ridiculous."³⁶

Two compositions of significance remained to be completed before Lilburn finally severed his ties with Christchurch. The first of these was Sonatina for Clarinet and Piano, composed in 1948 for the clarinettist George Hopkins,³⁷ and premiered in the Auckland Town Hall on 13 October 1948 in a concert presented by the Auckland Lyric Harmonists Choir.³⁸ The second of these compositions was Symphony No.1. Lilburn had begun work on this symphony as far back as 1946, but it was not until the summer of 1948/9 that he found the time to complete it.

Symphony No.1 was eventually premiered by the National Orchestra under Michael Bowles in Wellington on 12 May 1951.³⁹ The reviewers of this and the subsequent Auckland performance of the work were in accord on three general observations about the symphony: that it had considerable merit, that it had, however, certain obvious weaknesses, and that, with all things considered, it was a milestone in the history of New Zealand composition.

The Evening Post opened with

"Douglas Lilburn's first symphony is more than a milestone in New Zealand's musical history. Not only is it the first symphony by a native composer to reach performance, but it is also a work of some merit ..."⁴⁰

36 Douglas Lilburn in conversation with author March 1983.

37 As detailed in the manuscript score. Lilburn had met Hopkins at the early Cambridge Music Schools.

38 Programme to concert.

39 Programme to concert.

40 N.Z. Composer ... Lilburn's first symphony. The Evening Post 14 May 1951.

but tempered this observation with:

"As a work the symphony has several shortcomings those in search of fault would be quick to seize upon. The principal themes are abstruse and discursive, the texture is uneven, and the effectiveness of the trumpet passages is not heightened by their frequency."⁴¹

L.C.M.S., in reviewing the first Auckland performance of the work, side-stepped making a direct criticism of the symphony by writing:

"Whether this material has sufficient interest, whether the scoring tends to become a monochrome, and whether there is sufficient differentiation of style between the three movements, are points that each listener must decide."⁴²

Dorothy Davies in reviewing for Landfall noted that

"Weaknesses there are for sure; moments of uncertainty and over-reiteration ... a groping of harmonic movement in one section of the last movement. Pulse is still the danger point."⁴³

whilst concluding that this "... very lovely music" possesses "... great beauty ..."⁴⁴

Owen Jensen, writing in the Arts Year Book No. 7, concluded his lengthy appraisal of the music with:

"The originality and vitality of Douglas Lilburn's first symphony is in the shapes of the various themes, in the integration of these ideas and in the working out of the elements of the design. The texture of the music itself contains nothing that is startlingly new. Key patterns are largely traditional - there is nothing of atonality and little that could be defined as polytonality - and the harmonies are effective without being abstruse. The orchestration which, except for the solo passages, consists of block contrasts of strings, woodwinds, and brass with some effectively beautiful horn writing and the thematic use of timpani, is admirably tempered to the pervading austerity of the music.

Douglas Lilburn's Symphony No. 1, the first symphony to be written by a New Zealander, is, and will be, of historical importance, but it is not enough that we commend it as a significant contribution

41 *ibid.*

42 L.C.M.S., Important musical occasion New Zealand symphony premiered. Unsourced newspaper clipping, copy with author.

43 Dorothy Davies, Douglas Lilburn's 1st symphony. Landfall vol.5 no.3, September 1951:231.

to New Zealand music. The immediate importance is that we understand and enjoy it as living music. To those who have followed Lilburn's music through the succession of his works, enjoyment is a spontaneous reaction to what seems a natural musical expression. Others may not find it so readily assimilable. On the one hand it has none of the comforting sentiments of the neo-romantics, nor, on the other, the astringent vigour of the more dissonant contemporary writers. Its very simplicity is deceptive. Lilburn's music is neither ingenious nor ingenuous. Neither does it orate or rhapsodize. Straight-forwardly sincere, optimistic in outlook, adventurous in spirit rather than substance, serious, and tinged on occasion with austerity, but neither pompous nor of an empty solemnity, this is the character of the music of the first genuinely New Zealand composer."⁴⁵

Lilburn's complete shift to Wellington in 1949 marked the end of his prolific period as a free-lance composer. He was now thirty-three years of age, turning thirty-four in November – well past the age of being described as a 'composer of promise'. What then, had he achieved since winning the Percy Grainger Prize in 1936? Consider a list of his principal compositions to 1949:

For Orchestra

<u>Forest</u> a tone poem	..	..	..	..	..	1936
<u>Drysdale Overture</u>	..	..	..	..	..	1937
<u>Festival Overture</u>	..	..	..	..	..	1939
<u>Aotearoa Overture</u>	..	..	..	..	..	1940
<u>Song of the Antipodes</u>	..	..	..	..	..	1946
<u>Symphony No.1</u>	..	..	..	..	..	1949

For String Orchestra

<u>Allegro</u>	..	..	..	..	..	1942
<u>Landfall in Unknown Seas</u>	..	..	..	..	..	1942
<u>Sinfonia</u>	..	..	..	..	..	1943
<u>Cambridge Overture</u>	..	..	..	..	..	1946
<u>Diversions</u>	..	..	..	..	..	1947

For Choral Forces

<u>Prodigal Country</u>	..	..	..	..	..	1939
<u>Magnificat and Nunc Dimittis</u>	..	..	..	..	..	1942

Chamber Music

<u>Phantasy for String Quartet</u>	..	..	..	..	1939
<u>Sonata in E-flat for violin and piano</u>	..	..	..	..	1943
<u>Sonata in C for violin and piano</u>	..	..	..	..	1943
<u>String Trio</u>	..	..	..	..	1945
<u>String Quartet in E Minor</u>	..	..	..	..	1946
<u>Sonatina for Clarinet and Piano</u>	..	..	..	..	1948

For Piano (or Organ)

<u>Four Preludes for Piano</u>	..	..	..	..	1942-4
<u>Prelude and Fugue in G minor</u>	..	..	..	..	1944
<u>Chaconne</u>	..	..	..	..	1946
<u>Sonatina</u>	..	..	..	..	1946

45 Owen Jensen, Lilburn: "Symphony No.1 in A minor". Arts Year Book no.7, 1951:154-6.

This list alone, without the host of other minor works and incidental music that Lilburn composed during this period, clearly illustrates that he had already produced a significant corpus of works. What is more, he had had most of them played by reputable New Zealand and/or overseas artists. However, many of these works were shelved immediately after the first performance(s), and were not given a second hearing for well over a decade. Allegro had to wait 15 years, Aotearoa 14 years for its first New Zealand performance, Festival Overture 15 years, Song of the Antipodes 20 years, Symphony No.1 17 years, and String Quartet in E minor 23 years.⁴⁶

D.F.T. in his review of the Four Preludes for Piano had raised a very salient point:

"There is a further difficulty that Mr Lilburn is a New Zealander. He lives in Christchurch and has chosen the profession of writing serious music; this makes him conspicuous and us self-conscious. We would so gladly have him succeed. Will we too readily believe that he is doing so? I try to wipe my mind free of eagerness and bias, to leave it blank to receive the impression of the music itself. I must not know what I think till I hear what I play."⁴⁷

Certainly Lilburn had proven himself against his peers in New Zealand. If success in competitions is valid criteria, his winning of the Percy Grainger Prize, the Centennial music prizes and the Philip Neill Memorial Prize is proof of this. He had proven himself also against overseas competition at the Royal College of Music, in winning the Cobbett and Ernest Farrar Prizes, and gaining the Foli Scholarship. His music was being performed overseas; the Boyd Neel Orchestra had Diversions in its repertoire: Aotearoa Overture had been performed as far afield as Prague;⁴⁸ artists such as Peter Cooper, Colin Horsley, and Lili Kraus had performed his piano music in London; and an international publisher - Hinrichsen - had shown interest in his music with a view to publishing.⁴⁹ He had gained a national reputation as a composer, and had the beginnings of a minor international reputation.

Perhaps more importantly than having a 'reputation', he had

46 Ashley Heenan, On conducting Douglas. Douglas Lilburn op.cit. p.93.

47 D.F.T., New music: Douglas Lilburn, "Four Preludes for Piano". New Zealand Listener vol.13 no.318, 27 July 1945:13.

48 New Zealand Listener vol.17 no.421, 21 July 1947:4.

49 String Trio, as mentioned above, was published in 1953.

generated interest in his compositions. People wanted to hear works he had written. Consider the following two letters-to-the-editor printed in The Press in April of 1945:

"Sir - Would it be possible occasionally to hear more of Mr Lilburn's music at the lunch-hour or evening recitals at Canterbury College? It is well known that some new chamber music is available.
- Silvia Fox"⁵⁰

"... there are many who share this desire, and would be grateful for an opportunity to hear not only the chamber music but the works for solo piano, some of which have only been heard so far in a broadcast performance from Wellington.
- Con Moto"⁵¹

Both these letters were referred to Dr Vernon Griffiths, the then Professor of Music at Canterbury University College. On both occasions, the Editor of The Press noted that Dr Griffiths had no comment to make.

If Lilburn had his followers, he also had critics and opponents of his music. None were as outspoken and vehement as one L.D. Austin, a composer himself, but in a Romantic, nineteenth-century mould. Austin's feud with Lilburn's music lasted many years, with time neither mellowing Austin's views, nor diminishing the strength of his written attacks. Consider two such diatribes:

"It was my misfortune the other evening to be obliged to listen to a sonata for violin and piano, written by a New Zealand composer. I have not space to enumerate the work's defects Wild horses could never drag me to another example of such decomposition. When is this country, so rich in executive talent, going to produce a native composer worthy of encouragement?"⁵²

Wild horses aside, something nevertheless did manage to drag Austin to the radio to listen to the premiere broadcast of Sonata for piano (1949), played by Frederick Page:

"Sir - ... I should like to congratulate the composer for having gone one better than the man who composed "Kitten on the Keys" inasmuch as Lilburn's work Sonata for Piano 1950 [sic] sounded very much like two cats upon the keyboard, one at each end; and if they both gave birth to kittens during the broadcast I should not be surprised.

50 The Press 5 April 1945.

51 The Press 27 April 1945.

52 L.D. Austin, Thoughts about music. The Evening Star (Dunedin) 12 May 1945.

There was not, as far as I could hear, one single bar of genuine musical inspiration, or the slightest sign of creative ability in this composition - which prompts two questions: has Mr Lilburn tried once again to pull the public's leg (or ear)? Or is he, perhaps inadvertently, merely guilty of mild musical misdemeanour? If the latter suggestion be correct, then of course Mr Page must be cited as accessory to the act."⁵³

Such 'critical' writings would have been humorous had it not been for the danger of the uninformed public taking them seriously. Fortunately, for every one of Austin's attacks, there were always several supporters ready to defend Lilburn's music, placing Austin's extremist views in a proper perspective. The letter to the New Zealand Listener, quoted immediately above, was replied to three weeks later in the same column:⁵⁴

"Sir - L.D. Austin's letter was in thoroughly bad taste. It is a pity the writer cannot forget past conflicts and give the composer his dues. Nearly all of us at some time have envied those who could do so much better than ourselves with so little effort, but it is a poor man who loses his temper and sense of values in the same breath. Recently, when a visiting artist played a trifle by Mr Austin, perhaps Mr Lilburn was unimpressed? I was, but kept my opinion to myself!

A.Wills (New Plymouth)."

"Sir - Is it your editorial policy to print such letters as L.D. Austin's recent letter on Lilburn's sonata? The critical comments are, of course, foolish and worthless, constituting merely an attack on a fine and sensitive musician, and an implied slur on another. Should writers of letters such as the one referred to be allowed to display their lack of taste in the columns of a high-class weekly? As you so aptly remark in your editorial of the same issue, criticism ... 'should be able to point the way to higher standards'.

E.D. McKenzie (Wellington)."⁵⁵

One of Lilburn's greatest preoccupations throughout the 1940s, as is seen in the typescript of his address to the first Cambridge Summer

53 New Zealand Listener vol.21 no.525, 15 July 1949:5.

54 New Zealand Listener vol.21 no.528, 5 August 1949:5. Two other, longer letters of protest about Austin's letter, one by Alastair Campbell, and one signed 'Angry Student (Wellington)' had also been printed (the preceding week) in the same column.

55 New Zealand Listener *ibid.*

Music School,⁵⁶ was with trying to establish a sound in his music that the New Zealand listener could identify as being born of the New Zealand environment. That he was successful in this, is suggested by the fact that many reviewers, in referring to Lilburn's works from his 'Christchurch' period (and up to the composition of Symphony No.2), speak in terms of analogy to the New Zealand landscape. The frequency of this suggests that, for some at least, Lilburn's music held a special attraction; not so much because Lilburn was a New Zealander, but because he wrote music that spoke of New Zealand concerns.

This question of New Zealandness in Lilburn's music will be examined in detail in a later chapter.⁵⁷ Suffice it to be realised here, that it was this intangible quality that attracted many people to his music in the 1940s. Those that felt the quality of New Zealandness in Lilburn's music could not pinpoint it. They could refer to it only in general terms of the light, the shape and the texture. They intuitively felt the quality was there.

By 1950, then, Lilburn had established an individual 'New Zealand' voice in his works that a growing number of people were coming to recognize and enjoy. However, compliments and congratulations do not pay bills, and Lilburn's respectably-sized corpus of compositions had been assembled only through financial sacrifice. As Lilburn later described:

"Conditions for a New Zealand composer in those days were bleak financially, and isolated artistically.

Commissions were few and poorly-paid. Opportunities of publication and recording were virtually nil. Performances were not easy to gain, and the standard of them was too often less than professional, confusing even well-intentioned listeners.

Moreover, to get a performance at all, any composer had to spend laborious hours copying performance materials by hand, for lack of modern duplicating facilities."⁵⁸

As early as 1940, one reviewer had the foresight to note:

"... if Professor Shelley is really passionately concerned about the cultural development of

56 Cambridge Music School address.

57 See Part III Chapter 1.

58 Douglas Lilburn, text of talk broadcast NZBC, May 1973 to commemorate 100th programme of Music Ho! Unpublished typescript p.3.

this country he couldn't do better than arrange for Mr Lilburn to receive at least £400 a year from the N.B.S.'s practically unlimited funds. Because if such a talented composer is allowed to go unprovided for, then all talk of cultural development is just so much meaningless chatter."⁵⁹

Needless to point out, this suggestion (reminiscent of the Finnish Government's granting of a pension to Sibelius as early as 1895) was not acted upon.

How then, did Lilburn survive financially during his time as a free-lance musician in Christchurch? Looking back, Lilburn suggests that it was relatively easy to survive up to about 1946. Before then, "... one could live on very little - £3 per week was sufficient."⁶⁰ From that year, following the end of World War II, prices began to rise.

Lilburn had gained £276 through prize money from compositions, which must have assisted him initially in beginning work as a free-lance musician. He had some other financial returns from compositions, for example he sold the rights to Aotearoa Overture to Max Hinrichsen, the rights to Landfall in Unknown Seas to the National Broadcasting Service, and the rights to Diversions to Oxford University Press (he did not regain control over these works till some twenty years later).⁶¹ He also received royalties from performances of his works;⁶² however the sums involved were small, and royalties earned overseas were subject to taxation in two countries.

He received some commissions, mainly from local amateur drama groups with small budgets, and received his £1 per-minute arranging fees, as detailed above, from the National Broadcasting Service.⁶³ He had one fully paid conducting position with the National Broadcasting String Orchestra for three months, and had gained some income through private teaching. His reviewing for The Press also brought a small emolument.

In all, his income must have been small, but it was sufficient to allow him to work free-lance for some seven years, during which time he was able to establish himself as the foremost New Zealand composer.

59 Ben Bolt, New Zealand composer. New Zealand Observer 4 December 1940.

60 Douglas Lilburn in conversation with author March 1983.

61 Douglas Lilburn in correspondence with author 28 October 1980.

62 He had joined APRA in September 1941 and had received his first royalty payment from that organisation in 1945. The payment was for £1-18s-11d.

63 As this sum was for the first performance only of works, no provision was made for subsequent performances.

6

1950-1960

WELLINGTON

"So I put in for the lectureship and got it and that was £600 a year. Not bad money in those days. Kept one afloat in a single room at least, and so I lived in a variety of single rooms. And then I called in a bit of capital which my family had been sitting on all this time and bought myself a little place at Paekakariki. I used to spend hours travelling backwards and forwards."¹

In accepting the lectureship at Victoria University College, Lilburn was reflecting the growing overseas pattern of composers securing incomes through university posts. He was also initiating the New Zealand pattern.

It is to Frederick Page's credit that he campaigned to have a composer - Lilburn - appointed to the staff. Page later explained his reasons:

"... if one wants plumbing done, one goes to a plumber; if one wants composition finally to come out of harmony teaching - and what is the point of it otherwise? - then go to a composer."²

If this observation seems an obvious piece of deduction nowadays, it should be remembered that at that time, academic qualifications were regarded synonymously with ability to teach at tertiary institutions. Indeed, academic qualifications were the licence to teach. Consequently, as Lilburn had no letters after his name, his appointment was regarded with a deal of suspicion by the more conservative musicians in the

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- 1 Douglas Lilburn as in Jack Body, *Fragments of a stolen conversation*. Douglas Lilburn 2nd ed., Wellington, Composers Association of New Zealand 1980:22.
 - 2 Frederick Page as in Owen Jensen and others, *A birthday for music*. *New Zealand Listener* vol.53 no.1360, 29 October 1965:8.

country. Page felt that his advocacy of Lilburn for the post was vindicated after the results of Lilburn's tuition began to show through in the end of year examination papers.

"Results began to show. In those days papers went round the universities: something was afoot at Victoria. Professor Hollinrake at Auckland was so impressed by our orchestration papers that he suggested that he might come down to study with Lilburn. The southern professors, full of letters, went round in circles deploring the fact that Lilburn had no degrees. Embarrassingly students came to us from other centres."³

During his years as a part-time lecturer at Victoria University College (1947, 1948), Lilburn had become involved with the National Film Unit,⁴ writing, on commission, a number of scores for films. With the resumption of activities that had been postponed during World War II, there was a backlog of interesting material of national interest for the National Film Unit to clear. Rousing, state housing, hydro dam construction, hospital and school building projects were but a few of the topics to be documented by the Film Unit.

Backblocks Hospital, a 10-minute documentary about the work of Dr G.M. Smith and his staff in the Rawene Hospital Board district, North Auckland, was the first film for which Lilburn was commissioned to write incidental music. Written in 1947, his music was recorded in November of that year by nineteen members of the National Orchestra conducted by Lilburn.⁵

Two other scores for documentaries - Rhythm and Movement and Infant Schools - resulted the following year, as well as a score for the 50-minute feature production Journey for Three. This

3 Frederick Page, Beginnings of the VUW Music Department. Douglas Lilburn op.cit. p.55.

4 The National Film Unit was established in 1941 as part of the Government Motion Picture and Advertising Studios based in Mirimar, Wellington. The primary function of the National Film Unit was initially to help publicise the war effort. After the cessation of hostilities in 1945, the National Film Unit continued on to publicise peacetime activities. From 1941-50 the film unit produced 459 Weekly Reviews - ten-minute newsreels covering three or four topics. In addition to this weekly commitment, the National Film Unit would sometimes produce short feature films of 10 to 40 minutes duration on New Zealand subjects. (W.B.H., Cinema. An Encyclopaedia of New Zealand Wellington, Government Printer, 1966 v.1:351.)

5 The Press 5 November 1947:6. This was, in fact, the first time the National Orchestra had been engaged in film work.

feature film related the stories of three young immigrants who came to New Zealand, on the same ship, under New Zealand's assisted immigration scheme. The three central characters selected by the Director of the film,⁶ actually were immigrants under this scheme, with no previous experience as actors.⁷

In 1948, the National Film Unit advertised the position of Musical Director for the Unit.⁸ Lilburn considered applying for the position on the strength of the work he had already completed for the Unit. It was as well he decided against applying, for in the early 1950s the Film Unit suffered retrenchment under the newly-elected National Government.

The Film Unit, the Government considered, was proving too expensive to maintain. The music side of the production especially, was placing a huge drain on the financial resources. In recording sessions, the performers often had difficulties in synchronising music with visual image, resulting in many 'takes' and wastage of recording time. With the establishment of higher award rates for musicians and the cutback in financial support from the Government, the Film Unit decided to cease temporarily the commissioning of music. Journey For Three was the last commission that Lilburn received from the National Film Unit.⁹

In 1949, Lilburn was commissioned to write accompanying orchestral music for the BBC radio documentary This is New Zealand, directed by D.G. Bridson. This was prepared in anticipation of the visit to New Zealand by King George VI.¹⁰

Lilburn did not cease his contact with the theatre on moving to Wellington, if anything, he wrote more frequently for the stage.¹¹ In

6 Michael Forlong.

7 Ambitious Feature. The Evening Post 26 January 1949.

8 Douglas Lilburn in conversation with author March 1983. Lilburn was asked by the film unit to apply for the job. That he did not apply was in accordance with the advice given him by Ernst Plischke, a Viennese architect resident in Wellington at that time. Plischke suggested that if Lilburn took the job he would eventually end up being nothing but a 'hack' writer, whereas remaining at a university post would give Lilburn the freedom to write what he wished.

9 Douglas Lilburn in conversation with author March 1983.

10 Scott papers.

11 See year-by-year list of works in Appendix C.

1947 he collaborated with director Sam Williams on The Infernal Machine (Jean Cocteau's version of Oedipus Rex), staged at the Wellington Polytechnic Hall. In 1949 he wrote for the play The Trojan Women, directed by Maria Dronke and produced at the Wellington Repertory Theatre. The following year he worked again with Maria Dronke, scoring a string quartet accompaniment for a reading by Dronke of Phillips and Schimanski's 1948 translation of Rainer Maria Rilke's Die Weise vom Leben und Tod des Cornetts Cristoph Rilke. The reading took place in the Helen Hitchings Gallery, Wellington, on 12 October 1950, with the music performed by the Alex Lindsay String Quartet.¹²

In 1952, Lilburn wrote the music for another poetry reading, this time of New Zealand verse. This reading was held at the Auckland University College on 9 August and featured the poets A.R.D. Fairburn, K. Sinclair, M.K. Joseph, James K. Baxter, Kendrick Smithyman and R.A.K. Mason. Lilburn's music was scored for violin and piano and comprised an Introduction, several Interludes and a Coda.¹³

1952 was also the year that Lilburn first collaborated with Wellington theatre director Richard Campion. This was on a production of Hamlet, staged by the Wellington Repertory Society.

In 1953, Richard Campion and his wife Edith established the New Zealand Players theatre group. This professional company's first play - The Young Elizabeth - was extensively advertised as using solely New Zealand talent. Lilburn corrected the Campions, by pointing out the music for The Young Elizabeth had been written by an English musician, Anthony Hopkins.¹⁴ The result was that the second production of the New Zealand Players - Dandy Dick, by Pinero, (opened 13 May 1953) - had the incidental music especially composed by Lilburn. Bruce Mason recalls Lilburn's score:

"... the charming Offenbach pastiche he wrote ... and for which, in Wellington and Auckland, I was the suffering pianist. As an entr'acte I had to play a galop so fast that it left me limp: Douglas attended several performances and after one of them, came to me with that compassionate twinkle which all his friends will recognize and murmured "I should be shot for writing that."¹⁵

12 Programme to the reading.

13 Manuscript score, housed at Alexander Turnbull Library.

14 Scott papers.

15 Bruce Mason, Music on the air. New Zealand Listener 29 October 1965:22.

The next production in which Lilburn assisted Campion was Ned Kelly:

"Ballad songs and music for Ned Kelly by Douglas Stewart, a New Zealander living in Sydney, followed. (This was part of a double bill with Ring Round the Moon, music by David Farquhar, at Doug's suggestion). "Those awful Irish tunes," muttered Doug. To a whistling actor he added a mouthorgan, and later a chorus of paper and combs - offstage. They sounded like bushflies. Cheap though. Hot, haunted atmosphere."¹⁶

Other productions in which Lilburn and Campion were to work together include St Joan in 1955 and Merchant of Venice in 1957.¹⁷

To return to 1950 and the beginning of the composition of Symphony No.2: some of the musical ideas for this work had been in Lilburn's mind since the mid-1940s, particularly the material for the last movement.¹⁸ The stimulus Lilburn needed to return to working on those ideas came with the announcement of a competition sponsored by the Australasian Performing Right Association. The May 1951 deadline for this competition was impossibly close, but Lilburn managed to complete the symphony in time - only for it to be unplaced. All the prizes went to Australian composers: Hedley Hutchinson took first prize, and Clive Douglas and Robert Hughes took second equal prize.¹⁹

Symphony No.2 eventually received its first performance in a studio broadcast in December 1953 by the National Orchestra conducted by Warwick Braithwaite. The first public performance, though, was not given until 1959, when on 23 June in the Wellington Town Hall, the National Orchestra presented the work, conducted by John Hopkins.²⁰

As with the reception of the first performance of Symphony No.1, the reviewers of this first performance of Symphony No.2 (and this time the subsequent Christchurch performance) were in accord on three general observations. These observations matched those of the earlier work: that Symphony No.2 had considerable merit, that it had weaknesses, and that it was a milestone in the history of New Zealand composition. Added

16 Richard Campion, You've only got to ask. Douglas Lilburn op.cit. p.58.

17 Later productions include He Mana Toa, a play by James Ritchie produced by the Maori Theatre Trust in 1967 and the Expo 70 Dance Sequence produced for the 1970 Osaka exhibition.

18 Scott papers.

19 Douglas Lilburn in correspondence with author 28 October 1980.

20 Programme to the concert.

to this, was the unanimous voicing of disappointment that the orchestra had waited for eight years before publicly performing the work.

'Breve' in The Evening Post noted that:

"... only the scherzo of this symphony would be likely to charm the superficial listener, yet musically it seemed the least worthy of the four movements.

The first movement is typical Lilburn, virile and intense but hardly breaking new ground. The fourth movement, on the other hand, and the slow introduction to it that forms the third movement, really do offer us something new. The slow section is particularly impressive and there is a grand feeling of wide open spaces about the finale."²¹

R.W.B. found that on first hearing:

"... the work, as a whole, makes a significant impression and some parts of it - much of the first movement and the slow introduction to the last movement - have an obvious validity quite apart from the technical mastery over his material that the composer so convincingly demonstrates."²²

In Christchurch, C.F.B. in writing for The Press found that:

"... the work as a whole is movingly impressive. It has grandeur and nobility with adventurous sweeps of fancy controlled, however, by strong underlying discipline. The ideas, and the orchestral texture in which they are expressed, are clear and forthright. There is no haziness in this music and it is thoroughly healthy stuff.

Although there were times when trumpet and trombone passages were stringently and even fiendishly dissonant, and nobody could call these pleasing sounds - some hearers may have poured water over cats for less than that - nevertheless these sounds belonged to the work and were enormously strong and exhilarating."²³

C.H.D. in writing for The Star found that:

"The first movement moves along with vigorous open strides. The scherzo I felt to be highly

21 'Breve', First performance of N.Z. Symphony. The Evening Post 24 June 1959.

22 R.W.B. Impressive symphony by Lilburn. The Dominion 24 June 1959.

23 C.F.B., Enthusiastic audience for National Orchestra. The Press 26 June 1959.

original and the slow movement pleasantly contemplative.

The Allegro Finale did not come to me so directly I hope the day will not be too long in waiting before we hear his third symphony. Although the clashes of sound can be sharp at times, there is no sign as yet of a major revolution."²⁴

In all, the tone of these reviews suggests a more favourable response to this symphony than Symphony No.1 received. Apart from C.F.B.'s metaphor about cats, there was no mention of the modernity of the music making it difficult to approach (although all four reviewers agreed in principle that the music was not facile). C.H.D. even concluded his review with the hint that the music was not modern enough for his taste. In contrast to the obfuscating modernity that reviewers had consistently found in many of the first performances of Lilburn's earlier works, this is a sure indication that the style of Lilburn's music was, by 1959, becoming more readily accepted by audiences. However, as will be seen, in the intervening years between the composition and the first public performance of Symphony No.2, Lilburn had moved on to explore new musical territory.

Symphony No.2 had been completed at a particularly busy time for Lilburn; Frederick Page had taken sabbatical leave late in 1950 and for the first term of 1951. Despite the increasing pressures on Lilburn's time through lecturing and administrative demands, he had managed to complete a Sonata for violin and piano in 1950,²⁵ prepare a broadcast talk on Vaughan Williams in honour of his seventy-eighth birthday in October 1950,²⁶ compose the music for Elegy (a song cycle based on Alastair Campbell's poetry) in 1951, and begin a further piano sonata which was completed in 1952.

Elegy, for baritone and piano, is an interesting work historically in that it shows Lilburn tackling a song cycle for the first time. Campbell's eight poems used for the cycle were written over a period of three years, 1947-9, and were collected and published in his book Mine Eyes Dazzle.²⁷ Lilburn was immediately attracted to the poems, and set them to music

24 C.H.D., Lilburn's new work reflects national spirit. The Star 26 June 1959.

25 First performed by Frederick Page and Ruth Pearl, London, 4 December 1950.

26 The talk was broadcast on 20 October 1950. Vaughan Williams's birthday was on 12 October 1950. The typescript of this talk was published in Landfall vol.5, no.1, March 1951:57-62.

27 Alastair Campbell, Mine Eyes Dazzle Christchurch, Pegasus Press, June 1950.

in a short time over the winter of 1951.

Elegy was first performed in the Library Hall, Wellington,²⁸ in 1951 by Gerald Christeller - a former pupil of Lilburn's - and Frederick Page. One reviewer of this performance in a curious report noted:

"Though the atonal nature of this music may have seemed strange to many of the audience, there can be no doubt that they were hearing something which must be regarded as a cultural landmark The blending of poetry and music was successful and did not detract from the typically New Zealand aspects of the poem."²⁹

In Wellington in the late-1940s and early-1950s there was a growing awareness, in music circles, of the fact that radically new directions in composition were being explored overseas. Little of this new music, though, was finding its way to New Zealand, and indeed, twentieth-century music *per se* was being largely neglected by performers.

To help provide a platform for this new music, and to help keep in touch with developments in composition overseas, it was decided that a society for contemporary music should be founded in New Zealand, and that it should be affiliated to the International Society for Contemporary Music.³⁰ Frederick Page was a prime mover in the establishment of this New Zealand section of the International Society for Contemporary Music, as was pianist Dorothy Davies and violinist Francis Rosner. The New Zealand Section was affiliated to the parent body by the Assembly of Delegates at its meeting in Palermo in April 1949.³¹

28 A capacity crowd attended this performance. "Poets had to turn people away from their public reading in the Library Hall on Thursday night when the caretaker threatened to switch off the lights if more were admitted. The seating, aisles, and doorways were packed tight." (Unsourced clipping, photocopy with author).

29 *ibid.*

30 The International Society for Contemporary Music was organised as a result of the International Festival held at Salzburg in 1922 by a group of young Viennese composers, mostly pupils of Schoenberg. At this festival, seven programmes of chamber music by contemporary composers were presented in four days. Subsequent meetings led to the formation of the society in 1923 with Professor E.J. Dent elected as the first president, and headquarters established at the Contemporary Music Centre of the British Music Society in London. The society was founded with the objective of arranging international music festivals for the purposes of promoting new music. Membership of the ISCM has remained fairly constant in the sixty-plus years of its existence: currently there are about thirty member countries.

31 The International Society for Contemporary Music (N.Z. Section) Arts Year Book no.7, 1951:162-3.

An article in the New Zealand Listener of December 1949 publicly stated the aims of the New Zealand section as being:

"... the performance of new music and its theoretical explanation - and it makes its approach on two fronts, national and international. The latter is served by international festivals and by the interchange of information between sections. In the field of national music the plan is to discover and foster the talent of young composers, especially those who are struggling to find individual expression, and to make sure that the public is accurately informed about the chief trends in contemporary music in general."³²

The article continued on to explain that composers may send manuscripts for reading by the committee, and that the committee may, if it sees fit, forward the manuscripts for trial by an international jury. An acceptance by the international jury of a manuscript would result in a performance at the annual international festival. The article also stated that the intention of the New Zealand Section was to include at least one New Zealand work in every one of its programmes.

The New Zealand Section³³ of the International Society for Contemporary Music began its activities in Wellington quietly. It arranged one concert a year for the first seven years of its existence, attracting audiences of fifty to sixty people for each concert.³⁴

"We met difficulties from the start; one or two composers, and performers, horned in, resolute to push their wares, unaware of what the I.S.C.M. was about; one or two showed a bland interest for a short time and vanished; the affiliation fee to the parent society, instead of being a nominal two or three guineas, turned out to be £40. Wellington newspapers have virtually ignored our concerts. But we survived."³⁵

The chief value of the ISCM for the New Zealand composer lay in the fact that it gave an opportunity to listen to new works from overseas, and provided a focal point for contemporary music in New Zealand. In

32 Music of today. New Zealand Listener vol.21 no.545, 2 December 1949:12-13.

33 The ISCM affiliates only one centre per country. When a society was also formed in Auckland in 1961, the two societies formed themselves into a federation comprising the Wellington Society for Contemporary Music and the Auckland Society for Contemporary Music.

34 Two concerts were actually held in 1950 (Frederick Page, Contemporary music in New Zealand. Landfall vol.10 no.2, June 1956:148.)

35 *ibid.*

keeping with the organisation's publicly declared aim, an average of one New Zealand work per concert was sustained. However, as only one concert a year was presented at first, this meant that only a few local works gained exposure. In reality, also, the 'new' works performed in the first few years of the organisation's existence amounted to little more than a sampling of the more conservative and 'approachable' compositions being written overseas.³⁶

It is difficult to assess the benefits this New Zealand Section of the International Society for Contemporary Music brought for Lilburn. Certainly it was responsible for presenting a number of his compositions over the years. His Sonata for piano was the first New Zealand work the society presented - in its inaugural 1949 concert - and Elegy for baritone and piano was presented in 1952.³⁷

Beyond that, the society's existence would have given Lilburn the feeling that there were people interested in the modern musical expression of a New Zealand composer. Also, through its international affiliation, the society must have furthered an awareness that new developments in composition were afoot overseas.

By 1952, however, Lilburn's output of compositions had dropped off markedly. This was in part due to the increasing workload at the University. The intake of students had increased since Lilburn had joined the full-time staff in 1949, yet there were still only two lecturers on the staff. Lilburn's teaching commitments were a daunting twenty-five hours of lectures and tutorials,³⁸ and on top of this he had to allow time for marking and preparation. He was also finding the twenty-six miles he commuted to university every day from his house in Paekakariki time-consuming.³⁹ He finally sold the Paekakariki retreat and moved, in 1953, into a two-story house at 356 Tinakori Road.

In 1953, David Farquhar joined the staff at Victoria University College. This eased Lilburn's workload slightly, but his output did not increase significantly. The momentum from his Christchurch days, it

36 For further details of the work of Contemporary Music Societies in New Zealand on behalf of New Zealand composers see Appendix A7.

37 Later performances include Wind Quintet in 1957, Sonatina No.2 for piano in 1962 and a further performance of Wind Quintet in 1966.

38 Scott papers.

39 *ibid.*

seemed, had been lost. Only Sings Harry and Suite for Orchestra remained to be written before the close of what Gordon Burt described as "... the first and spectacularly productive phase of Lilburn's career."⁴⁰

In his lecture "A Search for a Language"⁴¹ Lilburn stated:

"I think I was lucky again to be a university student in that Christchurch of the thirties, less, retrospectively for its music than its ferment of poetry and painting and politics. I'm not concerned here with the validity of that local movement, but rather with the fact that it was positive, stimulating, energising.

By the early fifties the main force of it had gone, and I remember at that time being desperate for belief of some equivalent kind. This belief, of course, belief held in common, is surely another form of environment, something I'd enjoyed for a long period in the more stable South Island.

But I was now in Wellington, subject to gusty international winds, baffled by a new school of poets writing didactic, unsingable verses about their sex and their suburbs; and irritated by the perceptive insistence of my good friend, Frederick Page, that I should be taking stock of larger musical trends.

By this time I had, in fact, worked through to the end of a long apprentice period of composition based on that literary nationalism of the thirties, and I was about due for a shock and a change."⁴²

This 'shock' came in June 1955, when Lilburn took sabbatical leave and travelled overseas, leaving New Zealand for the first time in fifteen years. Lilburn's first stop was for the Summer Music School at Tanglewood in America. Following that, came a period of study in England and Europe.

Lilburn later described his sabbatical leave as:

"... in many ways a painful experience. And I realised acutely how provincial and inadequate my musical knowledge and composition technique were in face of the new musical context I found there."⁴³

This 'shock' was not just brought about through the sudden awareness of his own compositional predicament, but also through the strong reminder that New Zealand was still many years behind overseas countries in

40 Gordon Burt, Composers in CANZ - a Survey of New Zealand Composers. RNZ. A series of ten radio programmes beginning Friday 13 June 1975 at 8pm. Unpublished typescript, programme 1, p.5.

41 Douglas Lilburn, University of Otago Open Lecture.

42 *ibid.* p.16.

43 Douglas Lilburn, Christchurch Society for Contemporary Music address, p.15.

performance standards. He noted two illustrations of this: at the Guildhall he heard a student playing a Bartók solo sonata from memory, and at Manchester University he heard a young John Ogden playing the Webern Variations from memory.⁴⁴

Lilburn returned to New Zealand in February of 1956 to resume teaching at Victoria University College in his recently promoted capacity of Senior Lecturer.⁴⁵

"So I came home chastened, and set out to acquire my tradition by great labour, as T.S. Eliot enjoins us to do. Bleakly, it was either sink or swim, I wasn't yet willing to sink, and swim meant swim hard against a current of time.

In musical terms I had to bring myself up-to-date with serial techniques. So, 5 notes up in the air, then 6, and then all 12, and I began to feel pleased with myself at meeting an exciting new challenge. At least I thought it was new, that perhaps I was on the verge of catching up, of really becoming a contemporary composer."⁴⁶

Shortly after arriving back in New Zealand, Lilburn was commissioned by the New Zealand Broadcasting Service to write a work celebrating the National Orchestra's tenth year of existence. He was asked by the orchestra's conductor, James Robertson, to make full use of the orchestra's resources. Beyond that, Lilburn was free to write what he wished.⁴⁷ What resulted was A Birthday Offering, a one-movement diversionary composition in which Lilburn made use, for the first time, of the serial techniques he had discovered overseas.

A Birthday Offering was premiered by the orchestra under Robertson at a Youth Concert in the Wellington Town Hall on 14 October 1956.⁴⁸ Reviewers were unanimous in their praise for the orchestration of the work but remained generally uncommitted as regards other aspects.

'Figaro' in The Evening Post noted that A Birthday Offering was "... vivid, individualistic, imaginative, resourceful ..." and that Lilburn's use of the orchestra resulted in "... a shimmering carpet of sound."⁴⁹

44 *ibid.*

45 Lilburn had been promoted to Senior Lecturer at the beginning of 1955, prior to his overseas leave.

46 Douglas Lilburn, Christchurch Society for Contemporary Music address, pp.15-16.

47 Douglas Lilburn in conversation with author March 1983.

48 Programme to the concert.

49 'Figaro', Concert with a birthday air. The Evening Post 15 October 1956.

Peter Crowe, an ex-pupil of Lilburn's, commented in the New Zealand Listener that:

"Compared with his other symphonic works, Douglas Lilburn's new piece springs its greatest surprise in the uninhibited use of the orchestra. It is the most arresting in its sonorities - at times brittle and brilliant, at others soft and shimmering - in his whole output More than in any other department, Lilburn's mastery of scoring is shown in the resourceful and confident string writing."⁵⁰

R.W.B. in The Dominion was more reserved in his praise, and indeed, questioned the intentions behind the work:

"Just what musical impact this work may have I could not possibly realise from a first hearing. It was witty and clever, but the orchestral superstructure towered so tremendously above the foundations of the work that it was quite impossible to gain any impression of solidarity. Or was that the joke?

In fact it was really rather rum ..."⁵¹

R.W.B.'s reservations and doubts were voiced even more strongly by one listener - L. Assheton Harbord of Lower Hutt - who was sufficiently incensed by the work to write a letter to the New Zealand Listener. The tone of the letter was reminiscent of the side-swiping attacks L.D.Austin had made on Lilburn's earlier music:

"Mr Lilburn seems to me to have nothing to say, and does so at the top of his voice. It is easily understood why Mr Lilburn himself boggled at giving it a title. His ideal of "A Birthday Offering" may have been prompted by the Biblical association of "burnt offerings and bloody sacrifices." In which case it was singularly apt since Mr Lilburn apparently sacrificed the more general interpretation of "music" to contemporary discordance, in which he might as well as have included "the kitchen sink", whose gurglings would not have been out of place.

I strongly suspect that Mr Lilburn perpetrated a joke upon the pseudo "art-lover" - or, to be quite scrupulous, this composition is merely an exercise in orchestration, apart

50 Peter Crowe, Douglas Lilburn's "Birthday Offering". New Zealand Listener vol.35 no.902, 16 November 1956:26.

51 R.W.B., Shows music can be fun. The Dominion 15 October 1956.

from which it has nothing. Like the little boy in the nursery story I am clear-sighted enough to see that the "King has no clothes on at all."⁵²

Lilburn, obviously, was not going to be allowed to advance his musical style without firm opposition from certain members of the public.

A Birthday Offering received two further performances under Robertson, one in Auckland on 6 June 1957, and one in Wellington on 3 September of that year. Following that, as was the established pattern with his symphonic works, the work was shelved.⁵³

In 1956, the Australasian Performing Right Association⁵⁴ (APRA) decided that the increased compositional activity in New Zealand warranted the appointment of a separate committee of the Association to help foster specifically the growth of New Zealand composition. At this time, the number of full writer-members of APRA numbered eighty, and this figure included thirteen New Zealanders.⁵⁵ Douglas Lilburn, along with Ashley Heenan,⁵⁶ was invited to an APRA convention in Australia in November of that year to discuss the possibilities of setting up this independent committee.

What resulted from this convention was a firm proposal for the establishment of such a committee to be known as the APRA Music Advisory Committee in New Zealand. Chaired by the APRA New Zealand manager A.E. Rolfe, the committee comprised a representative of the New Zealand Broadcasting Service, three composers (Lilburn, Heenan and Vernon Griffiths) and a representative of the publishers Charles Begg and Co. Ltd.⁵⁷

"Under Bert Rolfe's chairmanship, this committee with brave heart faced the future. Thank God we were ignorant. There were moments when we wondered what it was all about as we slogged

52 L. Assheton Harbord, "A Birthday Offering", Letters from Listeners. New Zealand Listener vol.35 no.905, 16 November 1956:5.

53 The next performance of A Birthday Offering was not until 4 November 1975, when William Southgate conducted the work in a studio rehearsal performance.

54 See Appendix A2 for history of the formation of APRA.

55 New directions in New Zealand music. New Zealand Listener vol.35 no.906, 14 December 1956:26-7.

56 See Appendix B4.

57 New directions in New Zealand music op.cit.

through the years. Douglas [Lilburn] was the ideas man, and yours truly [Ashley Heenan] translated these into political material for the Board meetings. Looking back at 23 years, the job hasn't been too badly done. It is a fair assessment to suggest that 98% of serious NZ music arrived on disc through the financial assistance of firstly, the NZ Advisory Committee, and latterly the APRA Music Committee in NZ."⁵⁸

The Music Advisory Committee in New Zealand was formally established in Wellington in April of 1957 at a New Zealand Composers' Convention organised by APRA. This convention/conference was attended by T.S. Woodbridge, the General Manager of APRA, and New Zealand composers Llewelyn Jones, Larry Pruden, Thomas Gray, Doris Sheppard, Douglas Lilburn, David Sell, Thomas Powell, Vernon Griffiths, David Farquhar and Ashley Heenan.⁵⁹ Ashley Heenan describes the early activities of the APRA Music Advisory Committee in New Zealand as being:

"... directed towards providing financial assistance to composers for the copying and preparation of performing material, and in organising works for broadcast performances. Initial broadcasts produced audience and performer reactions that enabled the committee to formulate a selection process by which it could usefully administer the limited funds available to it. Several composers' competitions were organised in the '50's from which emerged creditable works by David Farquhar and Larry Pruden.⁶⁰The advantage of limited available funds was that the committee kept all its ventures under close scrutiny, seeking to fund those that provided the maximum exposure for the largest number of composers ..."⁶¹

Lilburn's work throughout the years⁶² on the various APRA

58 Ashley Heenan in Pat Bell, Douglas Lilburn and APRA. Douglas Lilburn op.cit. p.60.

59 Composers' Convention. New Zealand Listener vol.36 no.927, 17 May 1957:17.

60 David Farquhar's Partita won the competition announced in 1956 for solo piano. Larry Pruden won the competition announced in 1958 for orchestra with his March:Lambton Quay. Farquhar was placed second in this competition with his Harlequin Overture. For further details see Appendix A10.

61 Ashley Heenan, APRA in New Zealand. Canzona vol.3 no.10, November 1981:62.

62 Lilburn has served intermittently on the APRA committee since the establishment of the Music Advisory Committee in New Zealand. It is not possible to verify the actual dates Lilburn served, as the appropriate records kept by APRA on this matter are unavailable for perusal to date.

committees⁶³ is just one example of his work 'behind the scenes' to further opportunities for New Zealand composers. Another example of this, occurring in 1959, was his work on behalf of New Zealand composers in preparing submissions for the proposed revision of the New Zealand Copyright Act.

This work was prompted by the release of the report by the Committee of Enquiry on Copyright. In this, the Committee made a number of recommendations that seemed to go against the best interests of composers in New Zealand. Lilburn undertook a four centres tour of New Zealand to promote a greater awareness of the implications of the copyright report, and to gather together the thoughts of other composers on the subject. Lilburn's concern was to persuade the Government to draw up an act modelled closely on the British Copyright Act, which was considered to afford adequate protection for composers. Lilburn, heading a small delegation of composers, met with the Hon. H.G.R. Mason, the then Minister of Justice, and presented the submissions.⁶⁴

The New Zealand copyright act (Copyright Act 1962) was eventually passed on 5 December 1962. To what extent Lilburn's submissions were influential in the designing of the act cannot be measured. In its final form, though, the Copyright Act 1962 provided far greater protection for composers than the act (Copyright Act 1913) which it superceded.⁶⁵

In 1957, a Chair in Music was established at the Victoria University College. Frederick Page was promoted to Professor of Music.

That year, Lilburn concentrated mainly on wind instruments in his output, composing Quartet for Brass Instruments and Wind Quintet. Wind Quintet was given its first performance on Sunday 22 June 1957, by

63 Over the years, the APRA New Zealand Committee has been reconstituted in various forms. From the Music Advisory Committee in New Zealand (established 1957) it became the APRA Music Foundation (New Zealand) in 1966. In 1975 the Committee was again reconstituted without a change of name to make provision for the representation of two composers active in the light or entertainment field of music. In 1981 the committee underwent a major reconstitutioning and became The Composers' Foundation of New Zealand.

64 Pat Bell, Douglas Lilburn and APRA. Douglas Lilburn op.cit. p.61. Also Douglas Lilburn in conversation with author March 1983.

65 Copyright Act (N.Z.) 1962 no.33, Wellington, Government Printer, 83pp.

players from the National Orchestra⁶⁶ at a concert organised in Wellington by the New Zealand Section of the International Society for Contemporary Music. Scored for flute, oboe, clarinet, horn and bassoon, the three-movement work presents:

"... patterns of sound derived from opening phrases, each player giving an individual view of the same few notes. It was given impetus by Lilburn viewing a Gauguin Tahitian painting of a coastline scene, which included a tangle of driftwood suggesting musical patterns."⁶⁷

The work shows evidence of Lilburn's continued interest in the music of the serialist composers.

Quartet for Brass Instruments remained unperformed for 23 years until Thursday 18 September 1980, when it was featured in a lunchtime concert organised by the Victoria University of Wellington Music Department.⁶⁸ The programme to that concert contained the following note about the work:

"This work was one of several written in the late fifties, marking a change in style that culminated in the Third Symphony - concerned with counterpoint of an increasing austerity. It is based on a chorale theme which is fully set out only in the last movement. This theme is heralded in the opening prelude and is the understructure of later movements. The work is in five movements, making an arch form, with an exuberant allegro at the centre.

This quartet is now receiving its first performance from students of the Music Department. At the time of composition it was rejected out of hand by professional players of the old Symphony Orchestra."⁶⁹

In 1958, Lilburn wrote more music for strings and narrator along the lines of the Cornet Rilke of 1950. Again, it was Maria Dronke who premiered the work - entitled Three Poems of the Sea and comprising the poems Sir Patrick Spens, Come unto these yellow sands, and The Changeling (this last poem by Allen Curnow).

This work was first presented in a concert by the Alex Lindsay

66 The players were James Hopkinson flute, Norman Booth oboe, Frank Gurr clarinet, Peter Glen horn and Peter Musson bassoon.

67 Announcer's introduction to an undated broadcast of Wind Quintet on Radio New Zealand. Unpublished typescript, photocopy with author.

68 The performers in this premiere were Mary Robbie and David Armstrong trumpets, David Cox horn, David Woodbridge trombone.

69 Programme to concert.

String Orchestra at the Wellington Town Hall Concert Chamber on 2 August 1959. The two reviewers for the Wellington daily newspapers both agreed that Lilburn's music was evocative,⁷⁰ but that the mixing of poetry and music did not work satisfactorily. Owen Jensen, writing for The Evening Post offered reasons for this:

"The rhythms of the poetry as read by Maria Dronke, rarely matched the rhythm of the music and sometimes seemed to be almost in opposition to it. Each tended to get in the way of the other. At the climaxes, too, the intensity of music and poetry both claimed the attention, sometimes to the disadvantage of each.

What we heard was fine poetry beautifully read, and original and lovely music sensitively played. But the two, unhappily, did not seem to come across as a unity."⁷¹

In 1958, Lilburn also set poems by three New Zealand poets (Ursula Bethell, R.A.K. Mason and James K. Baxter) in a collection entitled Three Songs for Baritone and Viola. These songs were written for the baritone Donald Munro, and his wife, the violist, Jean McCartney.

In 1958 Lilburn received another 'shock' from hearing about compositional activities overseas when Frederick Page returned from a further sabbatical leave. Page had included a visit to Darmstadt in his itinerary where he had heard works by Boulez, Stockhausen, John Cage and Luigi Nono. As Lilburn later noted:

"... Bartók, Schoenberg and Webern are relegated to history, music began in 1950. My own house of cards is in danger of collapsing again."⁷²

On top of this, there appeared "... a zombie on the horizon":⁷³ a whole new medium, electronic music, was being developed overseas.

"This situation had become alarming, began to make me feel that unless I somehow kept up with all the new developments I might be condemned to a musical inconsequence or sterility. Of course, in human or musical terms this would be

70 The Dominion (E.L., Alex Lindsay Strings in fine fettle, 3 August 1959) noted that the music was "most evocative". The Evening Post (Owen Jensen, New Lilburn music by Lindsay Group, 3 August 1959) noted that the music was "splendidly evocative".

71 Owen Jensen, New Lilburn music by Lindsay group. The Evening Post 3 August 1959.

72 Douglas Lilburn, Christchurch Society for Contemporary Music address p.16.

73 *ibid.*

intolerable - to spend one's life keeping up with the Darmstadt Jones's."74

Meanwhile, public interest in, and acceptance of, Lilburn's orchestral compositions was growing. Relatively speaking, although there had never been any difficulty in obtaining performances of the chamber works, Lilburn's orchestral scores in the main languished in the shelves of the Broadcasting Service's library.

To be fair, though, as pointed out in an earlier chapter, the orchestra in its infancy was still exploring and absorbing the standard repertoire of orchestral music. In addition to this, it was involved in travel of up to 10,000 miles a year, touring not only the main cities in New Zealand, but also many smaller towns.⁷⁵ The time available to explore works outside the standard repertoire was small and the risks of committing valuable rehearsal time to exploring 'untried' works by New Zealand composers must have seemed too great to justify.

From 1955, this situation changed, partly because the orchestra had reached ten years of age and was past its infancy, and partly because of the arrival of a succession of two conductors with a strong interest in fostering New Zealand composition. Firstly James Robertson, and then, more importantly, John Hopkins, started to systematically clear the backlog of 'untried' New Zealand compositions, particularly those by Lilburn.

Consider the achievements in this field of Robertson and Hopkins. In 1955 James Robertson gave five performances of the Festival Overture, a work that had not been performed since 1940. In 1956 he premiered A Birthday Offering and gave it two performances the following year. Song of the Antipodes was given its first hearing in eleven years with two performances in 1956, and Suite for Orchestra its first performance by the National Orchestra in 1957.

John Hopkins's record is even more laudable. In 1958 he gave the first performance for seven years of Symphony No.1 and the first public performance of Symphony No.2 in 1959. He gave five performances of Festival Overture between the years of 1959 and 1962, and the same number of performances of the Aotearoa Overture between 1960 and 1963. As well as this, he gave three performances of Suite for Orchestra in 1958 and 1959. The eight-month period between November 1958 and June 1959 was the height of this activity by Hopkins, when he conducted the

74 Douglas Lilburn, University of Otago Open Lecture p.17.

75 E.C. Simpson, A Survey of the Arts in New Zealand, The Wellington Chamber Music Society, 1961:6.

orchestra in no fewer than eight performances of music by Lilburn.⁷⁶

On 21 June 1958, John Hopkins established a 'first' for Douglas Lilburn and New Zealand music in conducting a performance of Festival Overture for the purpose of recording the overture for commercial release on record. Festival Overture was to be included on a long-playing record produced by HMV entitled Festive Overtures.⁷⁷

According to an advertising pamphlet circulated to dealers at that time, the record Festive Overtures was a 'first' in many ways for New Zealand music: the first commercial recording made by the National Orchestra, the first New Zealand stereophonic record, the first local recording of an overture composed by a New Zealander, the first National Orchestra record cover designed by a "famous New Zealand artist"⁷⁸ and the first commercial long-playing record recorded by New Zealand technicians.

This first recording of one of Lilburn's works was followed closely, in 1960, by the commercial release of Landfall in Unknown Seas and Sings Harry. Both works were released on a label called the Kiwi New Zealand Composer Edition. Landfall in Unknown Seas was included on a long-playing record that also contained Ashley Heenan's Cindy: A Square Dance, Larry Pruden's Dances of Brittany and John Ritchie's Turkey in the Straw.⁷⁹ Sings Harry was released later in the year as the sole work on a 45 rpm disc.⁸⁰

The Kiwi New Zealand Composer Edition of recordings was one of the first significant successes of the APRA Music Advisory Committee in New Zealand. The label grew out of meetings between the Advisory Committee and the book publishers A.H. and A.W. Reed. Reed's publishing house had built a reputation based on its production of books about New Zealand. With an eye on both the growing tourist industry and the awakening interest in New Zealand culture, Reeds had begun producing records designed specifically for this growing market.⁸¹

76 Figures taken from the New Zealand Symphony Orchestra files of records of performances.

77 Festive Overtures was produced by His Master's Voice (N.Z.) Limited. It was released in monaural (MALP.6008) and stereophonic (ASDM.5001) versions. It is worth noting that the first ever stereophonic record had been released in the United Kingdom only a year earlier, in 1958.

78 Mervyn Taylor.

79 SLD-2.

80 EC-26.

81 See Appendix A8 for expanded history of this record company.

Following approaches from the APRA committee, Reed's appointed Tony Vercoe (a graduate of the Royal College of Music, London, with wide experience in many areas of music and broadcasting), to oversee the company's expansion into the recording field. Working closely with, and with the continued financial assistance from, APRA, Tony Vercoe proceeded to build the Kiwi New Zealand Composer Edition label into the impressive and representative catalogue of New Zealand composition it is today.

Beginning with Landfall in Unknown Seas and Sings Harry, the Kiwi label has over the years systematically released, in recorded form, the greater part of Douglas Lilburn's output.⁸²

⁸² See discography, Appendix D2.

1960-1965

In October of 1960, Lilburn was approached by the Drama Department of the National Broadcasting Service to write incidental music for a production by Bernard Kearns of Allen Curnow's 1946 play The Axe.¹ Lilburn's brief was for "... a highly didactic score for full orchestra setting off the protagonists, islanders, missionary, timeless chorus."²

The play was based on the story of the arrival of Christianity to Mangaia in the Cook Islands during the nineteenth century, portraying the struggle of two tribes - one pagan and one converted to Christianity. In the best Shakespearian fashion, two lovers (one from each tribe) are involved in this political struggle, eventually meeting their death as a consequence. Much blood is shed by the spear and by the axe until the pagan tribe is vanquished.

Lilburn reacted against the brief of a full symphony orchestra, favouring simpler island sounds of surf and seagulls:

"Following a bleak period of experimenting - conch shells, authentic island drumming, search for a variable speed tape-player - excursions to Dom. museum, N.F.U., D.S.I.R., Physics Dept., NZBS archives, to Island Bay where the surf was loaded with exhaust from Blenheim freighters and the bloody seagulls wouldn't sing for love or bribery. Producer & Production Dept. highly suspicious meanwhile. Even tried out fragments of Eimert, Stockhausen etc. & rejected them out of hand as European, machine-age, sophisticated & curiously but definitely unrelated to this particular scheme of island and time.

At the moment of despair heard Fred Page's talk over the air on Cage & others & heard one note out of the bowels of the Steinway that made me think "Hah. I can do it better!" So out went all the electronic & even concrete aspirations & I had the right disassociated sounds to mix with the natural sounds The innards of a small Bechstein at Productions

1 Allen Curnow, The Axe, published in Four Plays by Allen Curnow Wellington, A.H. and A.W. Reed, 1972:23-88.

2 Douglas Lilburn, getting into electronic music: letters of Lilburn to Peter Crowe, 1961-65. Douglas Lilburn 2nd ed., Wellington, Composers Association of New Zealand, 1980:63.

yield strange and evocative noises when attacked in various way."³

Thus, Lilburn's first meeting with "the zombie on the horizon" resulted in the incidental sound montage for The Axe in 1961.

1961 was also the year in which Symphony No.3 was completed.⁴ This work, generally considered the pinnacle of orchestral composition in New Zealand, stands at the crossroads of Lilburn's compositional career. It was sketched and planned over a period of time that saw many influences, both old and new, exerting themselves on Lilburn. On one hand there was the experimentation with electronic music for The Axe, whilst on the other there was the revival of his earlier orchestral works, giving him the opportunity he had never really had of fully appraising their strengths and weaknesses. He was still assimilating the serial procedures discovered on his overseas leave of 1955-6, and had just recently been introduced to the sounds of Darmstadt. In the midst of all these influences, he retained for Symphony No.3 the image of a scene from his house at Paekakariki: "... he spoke cautiously of the land and sea at Pukerua Bay a little north of Wellington".⁵

Symphony No.3 was first performed by the National Orchestra, conducted by John Hopkins, at the Wellington Town Hall on 31 July 1962. The work was recorded for release on the Kiwi label⁶ on the 3rd and 4th of September 1962, by Hopkins and the National Orchestra. Five performances quickly followed: on 6 April 1963 in Christchurch; on 9 April of that year in Dunedin; on 29 May in Auckland; and twice in Wellington, on 17 July and 8 August.⁷ For the first time in New Zealand's history, a new, indigenous composition was being given a hearing in all the main centres of the country.

The work was enthusiastically received by reviewers who, as with the reviewers of the performances of Lilburn's first two symphonies, were in accord that Symphony No.3 was a landmark composition for New

3 *ibid.*

4 The full score was drafted by March 1961.

5 Gordon Burt, *Composers in CANZ - A Survey of New Zealand composers*. RNZ. op.cit. Unpublished typescript, programme 1, p.6.

6 SLD-14.

7 From the New Zealand Symphony Orchestra files of records of performances.

Zealand music. The reviewers were also in agreement that the work embodied a new direction for Lilburn's style, and that it was not easy to appreciate the new techniques explored in one listening. Owen Jensen in writing of the premiere performance in The Evening Post noted:

"This music demands concentration and needs more exploration than one listening can offer. It is music that may never be popular but, even at first listening, it is obvious that it has much to say and that it represents a new and even more mature Lilburn. . . .

....It is, in fact, an important work and may very well prove to be a landmark in New Zealand music."⁸

Russell Bond in writing for The Dominion found that:

"... though Douglas Lilburn has produced two other symphonies, this one was quite unlike any other music of his. . . .

At this one hearing I could detect almost none of the fingerprints that normally reveal the authorship of Lilburn's works. This seemed something new in method and mood, something that in its clarity, its directness, its tautness and superbly concentrated aim was particularly exciting."⁹

Roger Savage in the New Zealand Listener found that the symphony:

"... is a work of real maturity, assured and arresting. At first hearing, the symphony presents itself as formidable, a disturbing assault on the nerves, for all that it only lasts about a quarter of an hour. Though a short work, quite unpadding, it seems a long one; not because it is ever dull, but because keeping up with the arguments of such an intelligence in such an ungenial mood is something of a strain. A short work - but the most distinguished New Zealand music I have yet heard."¹⁰

Further recognition for the work came from an unexpected quarter. The Arts Advisory Council¹¹ voted a £250 award of achievement to Douglas

⁸ Owen Jensen, Superb concert that stunned. The Evening Post 1 August 1962.

⁹ Russell Bond. Symphony comes to life. The Dominion 1 August 1962.

¹⁰ Roger Savage, Lilburn's third. New Zealand Listener vol.47 no.1196, 17 August 1962:7.

¹¹ The Arts Advisory Council was a short-lived body organised under the auspices of the Department of Internal Affairs, with the function of recommending the allocation of grants in the arts to the Government. Established in 1960, it replaced the old three-committee system of advising on funding in the arts. In 1963 the Arts Advisory Council was superseded by the Queen Elizabeth II Arts Council of New Zealand. For further details see Appendix A13.

Lilburn for his composition of Symphony No.3.¹² It was an imaginative and unprecedented gesture of tribute to a New Zealand composer. Later, in 1967, the symphony was to receive further distinction in being accepted for publication by Faber Music Ltd,¹³ only the third of Lilburn's compositions to be so fêted by a major publishing house.¹⁴

Not only did Symphony No.3 mark the culminating point of all that had come before in Lilburn's work, but also it marked the virtual terminating point of his writing for traditional instruments. Apart from a number of scores of incidental music, only Sonatina No.2, Nine Short Pieces for Piano, and a few short works for piano and for guitar followed.

The Sonatina No.2 was dedicated to Margaret Nielson, who had joined the staff of the music department at Victoria University College in 1960. Nielson was to become one of the foremost protagonists of Lilburn's compositions, performing his piano music on innumerable occasions. Sonatina No.2 was premiered by Margaret Nielsen at a concert organised by the Wellington Society for Contemporary Music held in the Music Room, Victoria University of Wellington on 22 July 1962.¹⁵ It was given a further performance by Nielsen later in the year on 2 November as part of a concert of piano music by New Zealand composers, all performed by Nielson, at the Wellington Art Gallery. Lilburn's Sonata for piano (1949) was also included in the programme. 'S.R.' in a percipient review for The Zealandia found, when comparing Lilburn's two compositions, that:

"... Sonatina No.2 is a very different thing indeed. Since his third symphony, Mr Lilburn's writing has become much more concerned with linear qualities, less dependent on rhythmic figuration to give it vitality, more "open" harmonically, and very sensitive to the structural values of the serialist composers. The Sonatina is beautifully written for the instrument - most idiomatic altogether - and it makes much use of the new awareness of its textural possibilities pioneered by Debussy and

12 Worthy honour for N.Z. composer. The Dominion 3 January 1963.

13 Music first. The Press 31 August 1967. The publication of Symphony No.3 occurred the following year, 1968.

14 Diversions had been published in 1963 by Oxford University Press, and String Trio in 1953 by Hinrichsen.

15 Programme to the concert.

exploited by Pierre Boulez. The last two pages of the score are memorable, faintly astringent music, poised and controlled. The aura of Vaughan Williams modality has gone, and his melodic lines are now individual and characteristic, more extended and better balanced than those of the Sonata. The score has not a spare note - an ascetism that is really productive, not merely the impoverishment resulting from an unwillingness to add that is the mark of a less skilled composer."¹⁶

A request for Lilburn to write incidental music of a vastly different style to The Axe came early in 1961. A team led by Jon Hamilton of Christchurch had, the preceding year, taken a set of turbocraft designed and built in New Zealand by the Hamilton Jet Boat firm to the Colorado River in the United States of America. The adventures of this team were documented on film, and used to form a documentary-advertisement about the Hamilton boats entitled Grand Canyon Uprun. Lilburn provided the background music for the film, scoring it for wind quintet.¹⁷ The preview for this film was given on Thursday 23 May 1961 (5pm-7pm) at 20 Lunns Road, Middleton, at a function organised by the Board of Directors and Management of CWF Hamilton Marine Ltd.¹⁸

From 1 January 1962, following the implementation of suggestions made in the Hughes Parry Report,¹⁹ the University Colleges that made up the University of New Zealand were each given their charters as autonomous universities.²⁰ Lilburn was asked to commemorate this change of status for Victoria University College by composing a Processional Fanfare (scored for three trumpets and organ) for the final congregation of the University of New Zealand. The Processional Fanfare was performed again the following year at the inaugural graduation ceremony of the Victoria University of Wellington.²¹

In 1960, Lilburn had sold his Tinakori Road house and shifted to 22 Ascot Terrace, where he has resided to date. This house became a

16 S.R., New Zealand arts. Zealandia 15 November 1962.

17 Jon Hamilton had married a niece of Lilburn's - Joyce Lilburn, daughter of Lilburn's brother Richard. Joyce travelled up the Colorado River with the expedition.

18 Printed invitation to the preview, copy at Alexander Turnbull Library.

19 Report of the Committee on New Zealand Universities, December 1959 Wellington, Government Printer.

20 This occurred under a separate act for each university, e.g., The University of Canterbury Act 1961, and the Victoria University of Wellington Act 1961.

21 4 May 1962.

'mecca' for composers, musicians and artists alike. Gordon Burt proffers a poetic-prose description:

"The door is always openThe house is clean, yet filled with books, several icons of New Zealand painting. There is wine, a bowl of cubed brown bread, and cheese or olives, wild greenery against uncurtained windows, and a view - across Bolton Street knoll to the skyline and harbour - which, from just down the road, once took Rita Angus's eye. Quiet talk, fuelled by the rising warmth of the wine, and so to all that is music and beyond, where stern thoughtfulness wings lone in great Otago spaces".²²

By 1963, Lilburn was firmly established as the country's premier composer. He had written three symphonies, seven works for full orchestra, at least seven works using the string orchestra, and a whole host of chamber music and solo vocal music. He had established a distinctive style that was widely accepted as speaking of New Zealand's environment, and he had successfully absorbed and assimilated all the latest overseas developments in composition techniques. His works were beginning to receive regular public performances,²³ and a few had been recorded and published.

His past achievements had secured his future position. Approaching the age of fifty, he could well afford to rest on his laurels and spend the remainder of his working life concentrating on teaching at the University, where, from 1963, he held the position of Associate Professor.

22 Gordon Burt, Douglas at home. Douglas Lilburn op.cit. p.15.

23 Broadcast performances of Lilburn's works were still, however, infrequent. This fact became the basis for part of the Editorial to the March issue of Landfall in 1963 (Notes. vol.17 no.1 pp.3-4): "Music is even less accessible than literature. Almost no scores of New Zealand music have been published and very few records.

It is time that the Arts Advisory Council undertook to sponsor publication of scores and perhaps records too of the more important works. Neglect of New Zealand music has been such that until recently visitors rarely learned of its existence; even now it cannot be heard often and we have little chance of getting to know it.

How many times in all has the NZBS/NZBC broadcast Douglas Lilburn's First and Second Symphonies? His Third which was played (and broadcast from 2YC only) in July last year, has been broadcast precisely once since then.

This is ludicrous. Any considerable new work needs to be broadcast about once a month for six months after its first performance or on first being made available. How otherwise are we to get to know our music? Is it not important that we should do so? In this matter the NZBC is serving listeners poorly."

But, the "zombie on the horizon" in the form of electronic music fascinated him. He decided that "... the best way to exorcise this demon, as any other, was to meet it on friendly terms".²⁴

Lilburn saw in electronic music the opportunity to return to his music of the 1940s, drawn, as it was, from the sounds of the New Zealand environment. The wealth of sound available in the electronic medium meant that he could explore the music of his roots in ways that were never possible in his writing for traditional instruments.

"... with this new electronic medium I can, for the first time, enter into and explore my own total heritage of sound, meaning all sounds, not just the narrow segments of them that we've long regarded as being music. Meaning, that now, I can take for a starting point many of the natural sounds that have been in my ears since childhood, and use these much as I would use conventional musical materials. This does seem to me a fascinating, strange and truly contemporary situation, and I shall be glad to live along with it for a time."²⁵

It is to Lilburn's credit as a pioneer of composition in New Zealand that it was he who led the way into this new medium, both in a compositional sense, and in the practical sense of establishing a studio for composers' use.

"JB: With your transition to electronic music was that an inevitable process and was it an easy process?

DL: No I don't think it was either inevitable or easy. It simply happened as a result of a confluence of many things, partly of the fact that we began to hear about this new medium and were interested in it and felt that New Zealand should have some station in a university where it could be explored and where it could be taught finally, and as a medium of course as soon as I met it, it simply fascinated my ears and the whole technique involved with it is again fascinating because it's rather more like painting in a sense that you get your sound result immediately back from whatever you do and if it doesn't happen to come out just as you want it you simply adjust controls and do it again, like doing another brush stroke, I suppose."²⁶

24 Douglas Lilburn, Christchurch Society for Contemporary Music address, p.16.

25 *ibid.* p.17.

26 Jack Body interviewing Douglas Lilburn October 1975. Unpublished typescript of taped interview. Copy at Alexander Turnbull Library. pp. 3-4.

Meanwhile, Lilburn was preparing to take his second sabbatical leave, with the expressed intention of furthering his knowledge of developments in electronic music overseas. His letters to Peter Crowe, published in Douglas Lilburn,²⁷ written over a period of three-and-one-half years (August 1961 to January 1965) make fascinating reading and provide an excellent insight into the progress Lilburn made in understanding this new medium.

In the first letter, dated 4 August 1961, Lilburn talks of the music for The Axe. In the letter dated 19 January 1963, he mentions the discovery of two oscillators and a number of echo and filter devices at the broadcasting studios. He described to Crowe the experiments they (Lilburn and a young broadcasting technician) were making with these pieces of equipment: playing sounds at different speeds and discovering that the tonal qualities of the sounds alter. In the letter dated 2 February 1963 he speaks of discovering "... a whole battery of electronic gadgets in the Electronics Lab. at the V.U. & the technician is hitching them on to the Music Room speaker on Monday morning for me!"²⁸

In the letter dated 9 March 1963, Lilburn thanks Crowe for sending circuit diagrams and information for building various sound-generating equipment and notes that:

"... checking over your list of aids I think that we can already meet most of them. Physics Dept. have at least half a dozen sine or square wave generators, and NZBC have a white noise generator (but as yet no suitable filters). Physics say they could quite simply build a mixer for a bank of generators. They could also build ring modulators, bell gates etc. out of the spare parts mainly. NZBC are capable of the various treatments you mention. So far so good, but here the difficulties begin."²⁹

It transpires that the difficulties are mainly financial. Lilburn is not optimistic about persuading the University to spend money on constructing a new studio, particularly at a time when the music department is badly in need of other musical equipment, such as a grand piano. Lilburn also writes: "As for the electronics I still feel in a

27 Douglas Lilburn, Getting into electronic music: letters of Douglas Lilburn to Peter Crowe, 1961-66. Douglas Lilburn op.cit. pp.63-72.

28 ibid. p.65.

29 ibid. p.66.

state of great ignorance and confusion over it all, and what direction to move in."³⁰ In the letter dated 31 March 1963, he states that the University Council has approved his leave, and indicates his intention to be in London by June of that year.

Lilburn left New Zealand in May of 1963 with the University of Hawaii Music Department as his first port of business call. From there, he went to Toronto to meet up again with Boyd Neel, now Dean of the Royal Conservatory of Music, Toronto, Canada, who showed Lilburn round the new building for the faculty of music at the university. While Lilburn was in Toronto, he spent an entire day in the faculty's Electronic Music Studio with the studio's director, Dr Myron Schaeffer. This experience left his "... ears and imagination dazzled with new sounds."³¹

From 15 May to 26 May, Lilburn was in New York and made visits to the Manhattan School of Music, Juillard School of Music, Columbia, and Hunter College (where he heard Pierre Boulez give an exposition of his Le Marteau sans Maître), as well as to the ASCAP (American Society of Composers, Authors and Publishers) headquarters.

From New York he went to Paris where Ashley Heenan was representing the New Zealand Broadcasting Corporation at the annual UNESCO Rostrum of Composers. Lilburn's Symphony No.3 was being presented at this rostrum.

After a week in London Lilburn went to Amsterdam with Ronald Tremain (who in that year was working as a Carnegie Travelling Fellow) for the annual festival of the International Society for Contemporary Music. (1963 was, in fact, the year in which the Auckland branch of the International Society for Contemporary Music was established, with Tremain as the founding president.)

From 15 June to 29 June, Lilburn was back in London. He reported:

"New Zealand House is splendid, the projection of a New Zealand image from it is incongruously dim. I heard many complaints that little or nothing is done to help young compatriots studying or working in London. Surely a cultural Attaché is badly needed there."³²

Lilburn had been New Zealand representative of the British Guild of Composers for many years. Whilst in London he took the opportunity of attending one of its meetings. He also attended the Annual General Meeting of the Performing Right Society (the British equivalent of APRA),

30 *ibid.* p.67.

31 Douglas Lilburn, Introductory notes in accompanying booklet to KIWI SLD-44/46, p.6.

32 Douglas Lilburn, Report on refresher leave 1963. Unpublished typescript, p.3.

and met its director, Mr Walter. In the first two weeks of July, Lilburn attended the Cheltenham Festival where he heard "... a good cross-section of British contemporary music".³³

From Cheltenham, Lilburn went across to Darmstadt, where he spent the rest of July. He reported that his stay in Darmstadt was an "exhilarating change of musical climate", noting that:

"....Standards of performance there are dazzling, both of soloists and German radio orchestras; the musical textures have a new surface, glittering with percussion; composers lecture as egocentrically as primadonnas; audiences are violently partisan; too many of the works had an odd stereotyped quality, as though made to 1963's fashion requirement; few of them bore any relation to the Germany I saw about me - possibly their strain of Romanticism is still strong; all of them owe more to a group of American composers writing in the '20's than is admitted: and impressive and stimulating as it all was I found more musical substance in the work of some German composers not of this school, and in the music coming from Poland".³⁴

At the end of July he returned to England, and stayed for ten days with Peter Crowe in Wiltshire. Crowe had constructed a rudimentary recording studio in an old barn, and it was here Lilburn was able to make a practical start on absorbing all the knowledge he had gained from his trip thus far.

From 18 August he was in Scotland for the Edinburgh festival. He managed to hear much Indian classical music, and met Ravi Shankar for the first time.

Back in London, he visited the private electronic studio belonging to Daphne Oram, formerly of the BBC Radiophonic. Following this, he hired a tape recorder for ten days to gain experience in tape editing.

He was invited back to Toronto by Dr Myron Schaeffer, and after convincing Schaeffer of his sincerity of interest in electronic music, Schaeffer's invitation was extended to cover an indefinite period. Lilburn remained in Toronto until Christmas of 1963, studying under Schaeffer and practising in the studio in the evenings and weekends.

On returning to New Zealand, Lilburn recommended to the Vice-Chancellor of Victoria that an electronic music studio for teaching and research be established at the University:

"Vice-Chancellor Williams ... received my recommendation ... coolly, offered no immediate help but said I was welcome to seek support if I could find it."³⁵

33 *ibid.* p.4.

34 *ibid.*

35 Douglas Lilburn, Introductory notes in accompanying booklet to KIWI SLD-44/46, p.7.

Undeterred, Lilburn approached Gilbert Stringer, Director of the New Zealand Broadcasting Corporation, with the idea of establishing an electronic workshop as an annex of NZBC Productions, and:

"... through his advisors got his backing for indeterminate loan of an Ampex 350 tape recorder and for choice of whatever junk was on the floor of the NZBC surplus stores shed. Wallace Ryrle and I loaded a truck with this loot, including the metal shell of the original 2YC mixer panel which, refurbished, became the 6-channel mixer-console of the EMS/VUW."³⁶

By 11 August 1964, Lilburn was able to write to Peter Crowe and report that:

"... I sailed into the NZBC and the Arts Council asking for assistance, and must say they've both been very obliging - about £2,000 worth of this and that, and VU is providing a room and a technician and some research funds. NZBC is lending a professional Ampex (mono) and has donated a lot of equipment, a dozen amps and preamps of various kinds, four speakers, turntable, racks, 6-channel mixer, bits and pieces. Arts Council donated £900 with which I think of getting a Philips professional stereo (c.£700) for recording, and two tape decks (stereo) to give six channels for mixing. Filters (a good BBC circuit) ring modulators, bell-gates etc. can be built here. I am to use the corridor and stairs for reverb., and later get a line on to Broadcasting House to use their German plates."³⁷

Meanwhile, Lilburn had received two commissions for works calling for sound images of electronic derivation. The first of these was for incidental music for the radio play The Pitcher and the Well. This had been partly realised at Toronto, and was finished in the NZBC studios in 1964.

The second, and more important composition, was The Return - an electronic sound image of the poem by Alastair Campbell with narration by Tim Eliott. This was realised in the NZBC studios with the technical help of Willi Gailer. Here at last, in 1965, was the first New Zealand electronic work, realised inside New Zealand by a New Zealand composer, using New Zealand assembled equipment, and setting a New Zealand text.

36 *ibid.*

37 Douglas Lilburn, ... Letters of Lilburn to Peter Crowe, *op.cit.* p.71.

The Return was, with great rapidity, scheduled for commercial release by Kiwi Records, coupled on an L.P. with Lilburn and Campbell's song cycle Elegy.³⁸ The record was released in 1967 and The Return, in particular, was greeted with enthusiasm by most commentators. However, as Lilburn pointed out in his 1967 talk to the Christchurch Society for Contemporary Music, that:

"An even younger generation of composers returns from Paris and Cologne to say politely but firmly - What you are doing is regressive. Regressive is a new word, a U-word, maybe meaning reliance on tradition. Now I resent being called regressive, but I have to face it."³⁹

One such composer was Robin Maconie, who, shortly after returning to New Zealand in 1965, launched a vituperative attack on Lilburn's The Return through the pages of Third Stream:

"Already Lilburn's Return has been written off as a masterpiece. Whatever the work's merits, they are not made any more apparent by the encomiastic fibrillations of local gossips as they are neither obscured by the studied silence of those better qualified to pass opinions . . .

As an electronic study, Return is primitive and repetitive..."⁴⁰

Maconie compared The Return with Stockhausen's Gesang der Junglinge and concluded that the comparison is "hardly flattering to Lilburn". Maconie went on to severely criticise Campbell's text as typifying the fact that "New Zealand poets do not sing", and completed the article with the observation that the work:

"... turns out to be a very mechanical nightingale.

Lilburn's recent Poem in Time of War 1967, on the other hand, is, though still no masterpiece, an electronic work of substantially more merit; a happy sign that the composer's own development is not being hampered by well-wishers."⁴¹

Surprisingly, Lilburn was stung into replying in the following issue of

38 Kiwi SLD-13.

39 Douglas Lilburn, Christchurch Society for Contemporary Music address p.17.

40 Robin Maconie, A very mechanical nightingale. Third Stream no.3, May 1968:35-6.

41 *ibid*.

Third Stream, beginning his letter to the periodical:

"No doubt the best way of protecting a composer from his hampering well-wishers is to demolish him - this appears to be R.J. Maconie's conclusion in his letter ..."⁴²

Lilburn then proceeded systematically to counter Maconie's criticisms of the work, especially his attack on Campbell's text and the comparison of the work with Gesang der Junglinge. Even more surprisingly, Lilburn's reply is essentially one of *argumentum ad hominem*. Because of this, the impact of his reply is considerably weakened:

"... In all this he [Maconie] would like to appear knowledgeable of technical matters in order to give a bad impression of my work to a technically uninformed public opinion. In fact he barely knows what he is talking about so glibly. And I can only suggest to him that, as a practical exercise in technical and self-discovery, he try out his naive recipe for recorded cymbal effects and see what he comes up withSuch an experience might also serve to bring him up-to-date with the equipment of the Studio and save him from making further ignorant and derogatory references to it."⁴³

In retrospect, it would seem obvious that this kind of exchange between composer and critic through the pages of a widely circulated periodical could do little good for New Zealand composition. In Lilburn's case, it gives an indication as to the insecurity he must have been feeling about his electronic compositions during the early stages of exploration.

In 1965, Lilburn turned 50 years of age. To mark this occasion, the New Zealand Broadcasting Corporation produced a tribute in the form of four, approximately hour-long, programmes devoted to his music. As well, he was the subject of a three-quarter hour programme of Owen Jansen's Music Ho. These tribute programmes were broadcast from Monday 1 November to Friday 5 November 1965, on the YC stations. The programmes⁴⁴ included performances of Aotearoa Overture, Symphony Nos.1, 2 and 3, Wind Quintet, Elegy, Sings Harry, Diversions, Allegro for strings, The Return, Sonatina No.2, Sonata for violin and piano (1950), Festival

42 Douglas Lilburn, "The Return". Third Stream no.4, June-July 1968:8.

43 *ibid*.

44 New Zealand Listener vol.53 no.1360, 29 October 1965:8-9.

Overture and Landfall in Unknown Seas. It was the most concentrated broadcast of Lilburn's music there had been up to this time.

Of greater import than this, though, was an open letter, signed by forty-four leading New Zealand musicians and artists, published in Landfall.⁴⁵ The letter was a simple and moving tribute from Lilburn's colleagues and peers, outlining his contribution to New Zealand music and quietly praising him for his achievements as a composer working in New Zealand.

"Dear Douglas Lilburn,

We discover with some astonishment that you are fifty this year. You have been with us, unageing, for so long, that we have thought of you not only as the largest single figure but as one of the few fixed points in the country's musical landscape. The occasion is one that we must mark, but knowing your dislike of fuss and demonstration, we decided to write you a short birthday letter.

We are grateful to you, first, for being here. The older among us have enjoyed your company, the stimulus of your constantly fresh, personal attitude to music and your determination to explore thoroughly for yourself the new styles and techniques, and that other, deeper stimulus, always renewed, of your own work; while the younger of us, responding to your work from the start as the first authentic New Zealand music we knew, have felt the whole corpus of it as the foundation of whatever later music may be written in this country. Not only does New Zealand music, properly speaking, begin with you, but in your work for the first time New Zealand itself begins to make, to speak, music.

To you of course New Zealand spoke too through its poets and painters, whose work you have always followed so closely and sympathetically. Your wish to set New Zealand poems offered the poets, themselves isolated enough, encouragement of a rare kind; while your settings of their poems make the happiest of auguries for a marriage of the arts.

Life for a composer in New Zealand during your lifetime has been lonely in the extreme, and is only now becoming more bearable. Since composers do not usually thrive in isolation, you must have been sharply tempted many times to sail off to some musically richer, more hospitable world. But you weighed the probable gain against the more than probable loss, and you stayed - to our incalculable enrichment. That you chose to go on living here - that our foremost composer had the strength to continue to be a composer at home, although alone, has meant more to us, your fellow musicians, than we can put into words. The knowledge that you have found a climate rich enough to sustain your thought through all your composing life in this isolated

45 An open letter to Douglas Lilburn. Landfall vol.19 no.4, December 1965:320-1.

country of ours, whose character speaks so strongly in your music, acts as a powerful stabilizer for many of us; in all our restless travelling we have at the back of our minds that one musician at least has found it not only possible but fit and right to work at home.

It is not necessary here to recount how much every musician in the country owes to your many years of patient, detailed work with officials and committees over plans and drafts and conditions, with the N.Z.B.C. and with A.P.R.A. - work in the cause of music and your fellow musicians, to which the present greatly improved conditions of musical life are in large part due; but we do not forget it.

We hope that after those years of struggle you will have the reward of seeing a great efflorescence of music in New Zealand. We know you have lost none of the freshness of spirit to enjoy it, and none of your generous interest in the work of other composers. And may you long continue to give us new music of your own as youthful in its vigour and invention as you have led us to expect in the work of your maturity.

Glynne Adams	Joan Grey	Margaret Nielsen
Tessa Birnie	Ashley Heenan	Frederick Page
Roderick Biss	John Hopkins	Ruth Pearl
Russell Bond	John Hyatt	Peter Platt
Gwyneth Brown	Owen Jensen	Larry Pruden
Robert Burch	Maisie Kilkelly	John Ritchie
Edwin Carr	Alex Lindsay	John Steele
Gerald Christeller	Mary Martin	J.M. Thomson
Peter Crowe	Valmai Moffett	Georg Tintner
Dorothy Davies	Donald Munro	Ronald Tremain
Vivien Dixon	Jean Munro	Michael Wieck
Ernest Empson	Robin Maconie	Joan Wood
David Farquhar	Jenny McLeod	Tom Young
Dorothea Franchi	Janetta McStay	Peter Zwartz".
Dorothy Freed	Charles Nalden	

1965-1980

By 1966, Lilburn had almost totally turned his back on writing music for traditional instruments. His Nine Short Pieces for Piano, completed in that year, was to be the last significant composition for a conventional medium. Lilburn's interests now lay firmly with the electronic medium.

Work on the Electronic Music Studio continued, as equipment ordered from overseas began to arrive - professional Philips tape recorders, Brenell tape decks, an AKG microphone and EMT Reverberation unit. By October 1966, the EMS/VUW (Electronic Music Studio at Victoria University of Wellington) in the basement of the Hunter building, was ready for its official opening.

"What was achieved then may now be described as a small 'classical' studio, a pioneering enterprise some years ahead of equivalent work in Australian and English Universities. The basic aims were to provide a research and compositional centre to keep New Zealand abreast with overseas technological developments, to provide a teaching facility for new courses in the Music Department, to provide a library of tapes of new music and a forum for discussion of it, to keep open house for interested visitors at all levels of music education and, practically, to provide a new sound product for use within the community by broadcasting, television, film, theatre, ballet, and selected commercial sponsors whose financial recognition contributes to the development of the studios."¹

Lilburn continued his close association with the New Zealand Broadcasting Corporation Drama Department for a number of years following the opening of this studio, as well as resuming his interest in the theatre. Incidental music written from 1966 includes: for the New Zealand Broadcasting Corporation, The Spiral Tattoo (1966) and Hot Spring (1968) by Adele Schafer, He Tohu O Waharoa (1969) by James Ritchie, and The Wide Open Cage (1973) by James K. Baxter; and for theatre companies, The Golden Lover (1967) by Douglas Stewart directed by Richard Campion for

1 Douglas Lilburn, Introductory notes in accompanying booklet to KIWI SLD-44/46, p.8.

Downstage Theatre, and He Mana Toa (1967) by James Ritchie directed by Richard Campion for the Maori Theatre Trust. He Mana Toa was reviewed by Jenny McLeod in Landfall, who made the following comments about Lilburn's music:

"Douglas Lilburn's music, his first electronic music written here for a live production, was used mainly in the creation scenesHere it was wonderfully effective as an evocation of primeval Nature; perhaps electronic sound, with its 'extra-human' associations, is the only possible medium in which to achieve this successfully. Yet it is still music in human terms, with all the strength and feeling of a man whose subject touches him deeply."²

Other tape works dating from the late-1960s include Poem in Time of War (1967), Cicadas, Oscillators and Tree Frogs (1967), Study from One Note (1967), Three Studies for Gustav Ciamaga (1968), Five Toronto Pieces (1969), and Summer Voices (1969). Two of these works were included in the box set of records entitled "New Zealand Electronic Music", released on the Kiwi label.³ Lilburn explains the genesis of each one in the accompanying booklet to the recordings. Of Summer Voices he writes:

"In 1966 I was fascinated to study a recording by children of an East Coast school of the chant PoPo, an old lullaby telling of how the kumara was brought to New Zealand, with a wealth of historical materials woven into the story. I had rashly thought of trying to create a sound image of the chant as I had done with Alistair Campbell's poem The Return, but could find no valid way to do this. Echoes of the sounds remained in my mind through a hot dry summer, and seemed to blend with near and distant sounds that floated in through an open studio window. And I found that rhythms of the chant could be printed onto electronic sounds, suggesting ghostly voices whispering through dry grass and a chorus of cicadas, and other impressions of half-heard sound in the summer air."⁴

Of Poem in Time of War Lilburn wrote:

"The suffering of all people caught up in the Vietnamese war was strongly felt by many of us in this country in 1967 when I made this piece.

2 Jennifer McLeod, "He Mana Toa". Landfall vol.21 no.2, June 1967: 190-1.

3 SLD-44/46.

4 Douglas Lilburn, Introductory notes in accompanying booklet to KIWI SLD-44/46, p.8.

The main part of these sounds was realised very quickly as an expression of my own general feeling about the tragedy of the situation, and the helplessness of human individuals being destroyed by huge impersonal forces in the cause of whatever idea. The poem (and all oriental poems are sung) was chosen from several I heard because of its poignant simplicity and because it seemed traditionally authentic. All I knew of the text was that the poem was about a woman waiting for her soldier husband to return, and that she was standing beside a bamboo curtain as she sang. The later human-seeming sounds were materials I used for their intrinsic musical expressiveness and for reasons of form. The innocent prologue and the desolate black cloud of coda were later added to round out the formal structure of the piece and to embody my own notions of its reason for being."⁵

In 1966, twelve years after its composition, and four years after its release as a commercial recording, Sings Harry was published by Otago University Press, Dunedin. The manuscript was prepared by Dr John Steele, a former student of Lilburn's and, at that time, lecturer in music at the University of Otago. This publication marked the first occasion on which a New Zealand University published a composition by Lilburn. One can only speculate as to why it was the University of Otago and not Victoria University of Wellington (where Lilburn was Associate Professor) that led the way into this field.

Apart from such isolated instances, increases in opportunities for broadcast, performance and commercial recording of New Zealand compositions had not been equalled by an increase in opportunities for publication. In the light of the increasing activity by the APRA-subsidised Kiwi New Zealand Composer Edition series of recordings, Lilburn submitted a report to APRA suggesting that a series of scores matching the music on record be published. Lilburn's proposals were initially rejected by the APRA committee.⁶

Undeterred, Lilburn approached Don McKenzie (Professor of English at the Victoria University of Wellington), the co-ordinator of Wai-te-ata Press, a 'publishing house' devoted to the printing and circulating of work by the university's academic staff. What resulted was the Wai-te-ata

5 *ibid.*

6 Douglas Lilburn in conversation with author March 1983.

Press Music Editions, with its first ten titles appearing in 1967.⁷

The purpose of the Music Editions of the Wai-te-ata Press was, according to McKenzie, not to pre-empt the possibility of any commercial publishing firm taking an interest in New Zealand composition, but to demonstrate that the publishing of New Zealand compositions could be achieved inside New Zealand.⁸

The scores were all hand-written, in most cases in autograph. They were printed off-set at the University, in runs varying between one hundred and two hundred copies. They were sorted and collated through the labours mainly of Lilburn, assisted by a "chain-gang" of composers.⁹

"The response, one feels compelled to record, hardly matched the idealism that informed the venture: institutional parsimony could not have been the reason, for the scores (beneficiaries of all sorts of hidden subsidies) were incredibly cheap."¹⁰

The first wave of ten publications from the Wai-te-ata Press Music Editions in 1967 was followed quickly by a further wave of five publications in 1969.¹¹ A third wave was scheduled for publication in 1972, but because of problems in binding the works were not released until early 1973.¹² The type for the title pages and covers of these works were set at the Pegasus Press in Christchurch by Denis Glover. By this time, with the formation of Price Milburn Music Ltd,¹³ the need

7 These comprised: No.1, Jenny McLeod For Seven; No.2, Larry Pruden Dances of Brittany; No.3, David Farquhar Ode for Piano; No.4, John Ritchie Kyrie and Gloria; No.5, Ronald Tremain Three Inventions for Piano; No.6, Douglas Lilburn Elegy; No.7, Jenny McLeod Piano Piece 1965; No.8, David Farquhar Symphony; No.9, Douglas Lilburn Sonata No.2; No.10, David Farquhar Anniversary Duets (first set).

8 Don McKenzie, Music from the Wai-te-ata Press. Douglas Lilburn 2nd ed., Wellington, Composers Association of New Zealand, 1980:74.

9 Douglas Lilburn in conversation with author March 1983.

10 Don McKenzie, op.cit.

11 These comprised: No.1, Ronald Tremain Four Medieval Lyrics; No.2, Ronald Tremain Allegro for Strings; No.3, Gillian Whitehead Fantasia on Three Notes; No.4, Jack Body Four Stables; No.5, David Farquhar Six Songs of Women.

12 These comprised: No.1, Jack Body Turtle Time; No.2, Robert Burch Capriccio; No.3, David Farquhar Three Pieces for Violin and Piano; No.4, Douglas Lilburn Three Songs for Baritone and Viola; No.5, John Rimmer Composition 2 for wind quintet and electronic sounds.

13 For further details see Appendix A12.

for the Wai-te-ata Press Music Editions had lessened.¹⁴

In 1969, Lilburn took a short overseas leave, for fifteen weeks from 26 April to 29 July. His expressed intention was "... to study recent developments in electronic and other contemporary music".¹⁵ He spent five weeks in Toronto at the faculty of music, working in one of its two electronic music studios on a series of short compositions entitled Five Toronto Pieces. The new director of the studios was Professor Gustav Ciamaga, who advised Lilburn throughout his familiarisation with their new equipment, and offered suggestions about the future development of the EMS/VUW.

From Toronto, Lilburn flew directly to Paris to represent the New Zealand Broadcasting Corporation at the UNESCO Rostrum of Composers. In five days, he heard eighty-one new works in the Rostrum, and each evening attended concerts of music by Stockhausen who was in Paris that week. From Paris, he flew to Amsterdam and spent a couple of mornings at the Electronic Music Studios of the University of Utrecht. From there he flew to London in time to attend the final night performance of Peter Grimes at Covent Garden.

Whilst in London he revisited Daphne Oram who was engaged in research into the reproduction of hand-drawn wave-shapes as sound. He also visited the Royal College of Music to see Tristram Carey and his students in the College's new electronic workshop. He visited the new Music Information Centre of the British Guild of Composers, noting that the newly-reconstructed New Zealand Music Society in London was effectively promoting young soloists. He returned to New Zealand by way of Vancouver, where he met with Dr Behrens of Simon Fraser University and gained a brief insight into the work being done there in the Centre of Communications and the Arts.

In his report on this overseas leave to the Council of Victoria University of Wellington, Lilburn noted:

"....Electronic music appears to be following three main paths of development; (i) computerized studios at a cost not yet to be contemplated here,

14 The third wave proved to be the last wave initiated by Douglas Lilburn. In 1982 Jack Body assumed responsibility for the Wai-te-ata Press Music Editions, and five new publications resulted in that year.

15 Douglas Lilburn, Report on overseas leave 1969. Unpublished typescript, p.1.

research stations of significant potential but still lacking a substantiating body of composition; (ii) concert performance (often mixed-media) using traditional instrumental and vocal resources allied with electronic amplification and modulation, typically centred on a composer-figure such as Stockhausen and a performer group; (iii) the many 'classical-type' studios used for composition, teaching and research and moving towards new automating equipment as their funds permit."¹⁶

Lilburn also noted that he was unable to secure exchange tapes of compositions in San Francisco, Toronto and London and that Gustav Ciamaga had ironically suggested "... that composition was a concern of studios unable to compete in the present technological race". Lilburn stated that the studio at Victoria University of Wellington "... is small but, by overseas comparison, basically very well equipped and flexible of development, and with a substantiating body of work achieved".¹⁷

Within two weeks of his return to New Zealand, Lilburn was in Dunedin as one of the select group of people to be awarded honorary doctorates by the University of Otago as part of its Centennial Convocation. The Convocation, held in the Dunedin Town Hall on Saturday 9 August at 8pm, wished to honour those involved with the University and "... whose contribution has been made in the wider life of a community, whose interests and activities ... have covered a wide spectrum of the national life".¹⁸

The following citation was read at the ceremony by the University Orator, Professor Alan Horsman:

"Mr Chancellor, Douglas Gordon Lilburn is by common consensus New Zealand's leading composer. This reputation rests not only upon the three Symphonies, but upon chamber music (including one of the finest of modern violin sonatas), piano music (the Chaconne, Sonatinas, Preludes and a Sonata), a variety of orchestral works, one of which you have heard this evening, and song cycles like Sings Harry, which completely break the rule, which Addison would have

16 *ibid.* p.4.

17 *ibid.*

18 The Chancellor of the University of Otago, in his address to the presentation of graduates, as in The University of Otago: An Official Record of the Centennial Celebrations 8-11 August 1969 Dunedin, University of Otago, 1969: 44-5.

established, that 'Nothing is capable of being well set to music that is not nonsense'.

All of this music has been performed and well received in countries as far apart as New Zealand, the U.S.A., Israel and Britain, though Lilburn's is a style which could only have come from a native New Zealander. Both his example and his teaching at Victoria have been crucial in the development of New Zealand composition. Before him, New Zealand was 'full of musical amateurs', like the underworld of Shaw's Man and Superman, where, you will remember, 'music is the brandy of the damned'. The emergence of a professional composer like Lilburn is part of the process by which New Zealand has ceased to be a place of exile and has become, for us who live here, a centre in its own right. This does not mean that music has ceased to be the brandy of the damned only to become a comfortable home brew, but that music has become for us the distillation of our own sense of our own place - in this case, not only in the echoes of bird song in the violin sonata or the piano Chaconne, but in the lean spare texture of the music, evoking the empty land celebrated by our poets, in which 'The plains are nameless and the cities cry for meaning'.

In this way Douglas Lilburn, by standing here today in his own right, stands also for all the artists who, in the latter years of the century we are celebrating, have helped us to come of age as a people, 'Offering', as Charles Brasch has said, 'soil for our rootless behaviour'. So he has much in common with Denis Glover's Harry in the aim to

Sing of all things sweet or harsh upon
These islands in the Pacific sun,
The mountains whitened endlessly
And the white horses of the winter sea.

Mr Chancellor, I present Douglas Gordon Lilburn, composer, for admission to the degree of Doctor of Music, *honoris causa*."19

Significantly, the University of Otago announced the establishment of the Mozart Fellowship in Composition²⁰ at this Centennial Convocation.

19 Alan Horsman as in John Steele, Douglas Lilburn - Doctor of Music. Douglas Lilburn op.cit. p.77.

20 See Appendix A9.

In 1970, Lilburn was simultaneously appointed Professor at the Victoria University of Wellington with a Personal Chair in Music, and Director of the Electronic Music Studio. 1970 was also the final year of Frederick Page's tenure as Professor of Music at the University. Page was succeeded the following year by Jenny McLeod, and another composer, Ross Harris, was appointed to the staff as a junior lecturer.²¹

In 1970 also, Lilburn was invited to participate in the creation of the New Zealand programme for the EXPO '70 exhibition, scheduled to be held in Osaka, Japan. His contribution was to take the form of realising the electronic score for portions of the multi-media entertainment Green Are the Islands, a large-scale work that was to be performed in New Zealand's National Day Show at the Osaka plaza. Lilburn's score was for a dance sequence devised by Richard Campion, choreographed by Leigh Brewer and designed by Para Matchett.

"The dancers were to represent a White Heron, two Huia, a Kiwi, four Fantails, a Tuatara, four Kakas, a Pukeko, two large and one small Moas. With help from Wildlife Division of the Department of Internal Affairs and other researchers, I gained some few authentic sounds. But extinct Huia and Moas had to be made vocal from a variety of sources, Fantails had to be turned electronically into circus acrobats, and a Tuatara had to be twenty-fold amplified into a Moko, a dragon lizard. All these sounds had to be edited into rhythmic sequences for the dancers."²²

The cast assembled for Green are the Islands included Kiri Te Kanawa, Inia Te Wiata, the New Zealand Brass Band, the New Zealand Maori Theatre Trust, members of the New Zealand Ballet Company, and 120 sailors from the frigate Taranaki.

In May of 1972, the Electronic Music Studio at Victoria was given notice that it had to vacate the Hunter Building basement as the basement was required for extensions to the Law Library. The studio was allocated new premises on the top floor of an old house at 44 Kelburn Parade.

An acoustics consultant, Rod Sartory, was contracted to make a feasibility study on the soundproofing of these new premises. Once it was affirmed that the premises could be satisfactorily soundproofed, the Building Superintendent at the University supervised the insulation of

21 Victoria University of Wellington Calendar 1970.

22 Douglas Lilburn, in accompanying booklet to KIWI SLD-44/46, p.9.

the working area from structural vibration with rubber cushioning. The premises were then lined with tinfoil to prevent radio interference from the outside.

Two studios were constructed in these new premises, a larger one for use by composers and in seminars, and a smaller one for use by undergraduate students. The larger studio, Studio 1, was completely refurbished with its working potential both simplified and extended with the design of a 60-by-70 patching matrix allied with a 12-channel mixer. The smaller studio, Studio 2, inherited the discarded equipment from Studio 1. Provision was made for some intercommunication with the main studio to enable use of several of the main units.²³

The principal composition of Lilburn's that was realised in the new premises in 1972 was Three Inscapes:

"It is a hapless matter that electronic music very early gained general associations of space travel, of science fiction and strange horrors. Necessarily, its communicative language is still formulating by association with other sonic and visual media, as I'd think the classical Viennese style was developed in dramatic human forums of the earlier opera houses, and so is still in progress towards a time when it may have gained enough richness of human associations to be operative as an abstract musical language. There are few works in the international repertoire, as yet, that may subsist musically without external associations. These Inscapes at once enlist poetic connotations by reason of the borrowed word of the title. They are a simple enough construction of three movements, the outer two formally related while framing a central statement. The colour and energy of this movement are finally reduced to a series of drum-taps, leaving imagination open to what may be discovered from within one musical tone."²⁴

Meanwhile, many of Lilburn's earlier works for traditional instruments were being published and recorded. Alberts had published Nine Short Pieces for Piano in 1969, the University of Otago had published Chaconne in 1972, and the newly established Price Milburn Music Limited published both Sonata for violin and piano (1950) and Two Sonatinas for piano (1946 and 1962) in 1973. The Kiwi label had released recordings of Aotearoa Overture and Symphony No.3 in 1968, Nine Short Pieces for Piano

23 *ibid.*

24 *ibid.*

in 1969, and Three Songs for Baritone and Viola, Sonata for violin and piano, and Sonatina No.2 for piano in 1972. Pye had released Chaconne in 1969 performed by Peter Cooper. By midway through the 1970s, eighteen of Lilburn's compositions were available on commercial discs, and he had seventeen separate publications to his name. By this time, his music was being regularly performed and broadcast.

In 1974, Lilburn took special leave from the University to travel overseas once again, this time specifically to investigate the possible usage of computer control in the EMS/VUW. His leave was from 28 April to 5 July 1974, and included visits to Toronto, London, Paris (once again coincided to attend the UNESCO rostrum), Utrecht, Amsterdam, and Stockholm. On his return he reported that:

"Findings were mainly admonitory, especially in relation to computer programming of existing analog equipment, and rather in favour of expensive computer sound-synthesis audially realized by analog conversion."²⁵

Towards the end of 1974, Lilburn was commissioned by the New Zealand Ballet Trust to devise an electronic ballet score for choreography by Deidre Tarrant. What resulted was the 26-minute ballet Welcome Stranger that was premiered at the Christchurch Arts Festival on 21 March 1975. Lilburn explained the genesis of the work:

"Through 1974 I was planning a large work based on a central character who might reflect many facets, pleasant or unpleasant, of human personality. I wanted some dramatic presentation of the all-too-familiar way in which strong affirmative human emotions may suddenly become negative, and of the ironic circumstances within which we endure this paradox.

I was uncertain about what shape to give these sounds until, in December, the New Zealand Ballet Trust commissioned a full-scale work, and choreographer Deidre Tarrant suggested seven dancers - three couples, and a solo dancer at odds with them all. The piece was then realised quickly..."²⁶

Lilburn went on to describe the structure:

"Opening passages of the music suggest quiet

25 *ibid.* p.8.

26 Douglas Lilburn, Programme notes to lunchtime concert organised by the Victoria University of Wellington Department of Music held on Thursday 12 July 1979, in the Memorial Theatre. Copy of programme at Alexander Turnbull Library.

abstract movement of six dancers on stage, but shadows in the sounds give premonition of the seventh dancer who arrives with a rude shadow of self-assertiveness. He is partly welcomed and partly rejected, through a series of episodes, and midway through the piece is left full of maudlin self-pity, and gains sympathy. He rejects this and again becomes aggressive, and the group then mocks him and finally beats him up. He revives from this and has an erotic pas-de-deux with one of the girls, but she returns to the group which retreats into unconcern, leaving him disconsolate".²⁷

On 2 November 1975, Lilburn turned sixty years of age. To mark the occasion, the Composers Association of New Zealand,²⁸ recently formed through the instigating efforts of David Farquhar, organised a sixtieth birthday concert for Lilburn. This concert featured works by other New Zealand composers (some especially written for the occasion), along with two works by Lilburn. The programme comprised, in order of presentation, Openers by William Southgate, Music Dari Jalan by Jack Body, Canticle 1975 by Ross Harris, Guitar Pieces by Lilburn, Where Sea Meets Sky by John Rimmer, Essay to the Memory of Dmitri Shostakovich by Robert Burch, Anna by John Cousins, Five Scenes for Guitar by David Farquhar, Flame Tree by Noel Sanders, and Wind Quintet by Lilburn.²⁹ During the interval of this concert (after the work by Rimmer), a tape of a prerecorded interview with Lilburn by Jack Body, made earlier that year, was played.³⁰

In 1978 the Composers Association further honoured Lilburn, presenting him with a Citation for Services to New Zealand music.

Lilburn's composition output from 1975 to 1980 was solely electronic, and included Lines and Distances (1975), Carousel (1976) Winterset (1976), Triptych (1977), Of Time and Nostalgia (1977) and Soundscape with Lake and River (1979). The five last-mentioned of these have all been commercially released on the Kiwi label.

On 31 January 1980, Lilburn officially retired from his position

27 *ibid.*

28 The Composers Association of New Zealand had been established during the weekend of 9-10 March 1974 when twenty composers from all over New Zealand had gathered in Wellington for the occasion of the first Sonic Circus. It was David Farquhar who had initiated the establishment of this professional organisation for composers, following his visit to Australia in 1973 and attendance of a meeting of the Australian Fellowship of Composers. For further details see Appendix A5.

29 Douglas Lilburn's 60th birthday concert. CANZ Newsletter February 1976:4.

30 Jack Body interviewing Douglas Lilburn October 1975. Copy at Alexander Turnbull Library.

at Victoria University of Wellington. Shortly after this, at the first meeting of the University Council in 1980, he was elected Professor Emeritus.

The fact that must impress on reading a biography of Douglas Lilburn is the contiguity of his career with the growth and development of composition in New Zealand. He was the winner of the Percy Grainger Music Prize and three out of four of the Centennial Music Prizes; the first winner of the Philip Neill Memorial Prize; the first composition tutor at the Cambridge Summer Music Schools; the first composer to have a work played by the National Orchestra;³¹ the first composer appointed to a university lecturing post on the strength of work previously accomplished as a composer; the first composer to exploit the theatre, film and radio as media for incidental composition; the first New Zealand composer to have a work locally recorded;³² the pioneer of electronic music in New Zealand, responsible for the establishment of the first electronic music studio; the composer-representative instrumental in the establishment of an APRA Advisory Committee; the spokesman for composers during the revision of the New Zealand Copyright Act 1962; the founder of the Wai-te-ata Press Music Editions; the first composer to be awarded an honorary doctorate from a New Zealand University; the first musician to be awarded a personal chair in music at a New Zealand university; the first New Zealand composer to have works included in examinations for Trinity College³³ and UE/UB/Scholarship;³⁴ and, lastly, one of the motivating forces behind the establishment of the Composers Association of New Zealand.

In short, there are few significant developments in composition in New Zealand that have not been effected, initiated, or influenced by Douglas Lilburn.

The extensive part he played in shaping these developments was far from fortuitous. Not content to lead the way through the example of his music alone, he encouraged and stimulated younger composers (and, indeed, artists practising in other media), through his teachings and his

31 Song of the Antipodes in 1947.

32 Festival Overture in 1959.

33 Prelude No.3 of Four Preludes for Piano (Grade III), Christmas Piece No.1 for L.B., 1949 (Grade IV), Rondino (Grade V) and Prelude No.2 of Two Preludes (Grade V) from c.1976. All published in Occasional Pieces for Piano (1975 Price Milburn Music).

34 Nine Short Pieces for Piano and Symphony No.3 from c.1977.

personal contact. He continually, and often selflessly, fought for the improvement of opportunities for composers in New Zealand, and, above all, he provided, by choosing to remain in New Zealand, an essentially stable yet dynamic reference point in the growth of composition in this country.

PART II

THE WORK

1

OVERVIEW

"A Romantic in corsets I once called you
 Laughing admiring to your face.
 (In those days to be labelled Romantic
 Was a disgrace.)"

- Denis Glover

"Letter to Lilburn"

As was established in Part I Chapter 1, the musical foundations of New Zealand were firmly based on the brass band, choral, and domestic piano traditions. The brass bands and choirs were fostered and encouraged for reasons of their possessing extra-musical functions, in the sense that performances by bands and choirs were given primarily to fulfill social (and official) needs for music. The domestic piano was the preserve mainly of the female, the skills of which were privately taught, and demonstrated in predominately private hearings. The spirit of the domestic piano kept alive the desire for chamber music for music's sake.

Church music had also found a firm place in New Zealand's musical history. With the transplanting to New Zealand of the British Cathedral tradition of music in the nineteenth-century, development of the skills of organ playing and treble voice choir singing were fostered and encouraged.

It was within this tradition and a political climate ripe for national expression, that Lilburn was born and educated as a musician. To someone who was to all intents and purposes a second generation New Zealander, interested in twentieth-century sounds, the music of the brass band, the choir and the church must have seemed outmoded. The young Lilburn wanted to speak through his compositions both as a professional musician, and as a twentieth-century New Zealander.

An examination of Lilburn's output¹ reveals that Lilburn virtually

1 See Appendix C for year-by-year listing of Lilburn's compositional output.

ignored the choir, brass band and church in his writing. He composed only one work for the large choir - Prodigal Country of 1939 - which was written to meet competition requirements. He wrote only one work for brass band - Suite for Brass Band of 1959 - which to date has never been performed. With the exception of Magnificat and Nunc Dimittis of 1942, which was written in response to a request from C. Foster Browne, then organist and choirmaster of the Christchurch Cathedral, there are no religious works in Lilburn's output. There are also no works for treble voices, and only one work, Prelude and Fugue in G Minor of 1944, written for organ. This, though, was written for the competition requirements of the Philip Neill Memorial Prize (Lilburn, however, did have the option of writing for either piano or organ under these requirements).

If there were any signs of professional music making within New Zealand prior to 1940 it was in instrumental music, particularly the string orchestra. For a young composer, too, the apotheosis of serious music still lay in the orchestral medium, a medium that had not yet been established in New Zealand.

"My aural imagination was certainly drawn more towards string sound (later full orchestra sound as it became available again) and towards piano works and chamber music. Some solo songs, yes, because I felt that some New Zealand poetry of the time invited such settings. But I don't recall being stirred to take any larger poem and set it for choir. . . .

As far as brass bands were concerned, the sound and idiom didn't appeal."²

Consequently, Lilburn's output up to 1965 (and the beginning of his almost exclusive use of the electronic medium) is dominated by works for orchestra, string orchestra, instrumental combinations and the solo piano. On a title by title basis alone (discounting durations and relative 'weight' of works), works for these media are in the majority, as the following table shows:

Table 1: Lilburn's output up to 1965

(approximate percentages only)

Orchestra	11%	
String Orchestra (includes works for narrator) ..	10%	
Solo piano (includes one piano duo)	17%	
Chamber string (includes solo string music)	13%	
Chamber wind (includes solo wind music)	7%	58%
Incidental music (for mixed and unspecified media) ..	23%	23%
Solo vocal (includes short songs)	13%	
Choral (either unison song or choir)	5%	
Other (brass band and organ)	1%	19%

2 Douglas Lilburn in correspondence with author 29 July 1983.

On the basis of duration, and excluding the incidental music (which is often of durations disproportionate to content), Lilburn's works for orchestra and string orchestra alone would account for up to one-half of his output to 1965. Despite the fact that most of these works were given one only performance before being shelved, it was through these orchestral and string orchestral works that Lilburn established his reputation as a composer.

It must be emphasised here that, although Lilburn chose not to write for the media (brass band, choir, church groups) that dominated the music tradition in New Zealand, he did not write his orchestral and string orchestral works without thought for performance. With few exceptions, there is a strong correlation between the composition of a new work (regardless of medium used) and the arrival of a performance opportunity.

Indeed, throughout the early 1940s, Lilburn had to keep practical considerations (such as availability of performers and opportunity for performance or broadcast) in mind, in order to be able to continue working as a free-lance musician. Although, of course, particular compositions were inspired by the presence of particular musicians, and were written without thought of financial return, they were nevertheless written with the reward of a possible performance in mind. Many such links between the composition and possibility of performance for a new work have been established in the preceding chapters. It is worth summarising those findings here.

The link between the announcing of composition competitions and the writing of such works as Forest (for the Percy Grainger Prize of 1936) and Prelude and Fugue in G minor (for the Philip Neill Memorial Prize of 1944) is obvious. Further to this, it is likely that Prodigal Country and Festival Overture (both of 1939) were prompted by the announcement in 1939 of the holding of the Centennial Celebrations Music Competitions. Drysdale Overture, the third of Lilburn's three prize-winning works in this competition could not have been prompted by this announcement as it had been written two years earlier (in 1937). However, it is not unreasonable to suggest that this work, and possibly even the Festival Overture were written with the thought of a performance by one of the orchestras at the Royal College of Music, London, in mind. Certainly both of these works were premiered by the College's No.1 orchestra.³ Aotearoa Overture, as related earlier, was prompted by the

3 Conducted by Dr George Dyson, Director of the College, in a rehearsal-performance.

thought of a performance at the New Zealand Centenary Matinee.

Back in New Zealand in the aftermath of the Centennial Celebrations, there was no professional symphony orchestra in existence in the country. There ensued a period of five years during which Lilburn did not write for the symphony orchestra. His first orchestral work after this period was Song of the Antipodes, written in 1946, the same year as the National Orchestra - the first full-time professional symphony orchestra to be formed in New Zealand - was established. Certainly the existence of this orchestra prompted later orchestral works from Lilburn: A Birthday Offering of 1956 was commissioned by the orchestra, and presumably the three symphonies were written with a performance by this orchestra in mind. In fact, sketches for Symphony No.1 and Symphony No.2 (completed in 1949 and 1951 respectively), dating back several years from the completion of each work, suggest it may have been the formation of this orchestra and its performance of Song of the Antipodes that prompted Lilburn's initial material for the two works.

Whilst there was no symphony orchestra in existence in New Zealand during the period from 1941 to mid-way through 1946, there were a number of string orchestras working on a regular basis. These included the National Broadcasting Service String Orchestra, the Auckland String Players, and the radio studio orchestras (which were essentially string orchestras augmented by a few other instruments) of 1YA, 1ZB, 2YA, 3YA and 4YA.

It would seem to be more than coincidence that Lilburn wrote no fewer than eight works using string orchestra during this period that New Zealand had no symphony orchestra. The supposition of this is confirmed by the fact that outside of this period, Lilburn wrote only two works for string orchestra.

Of the eight string works written during this period in Christchurch, only the composition of two cannot be linked directly to the possibility of a performance. These are the two concert overtures of 1942. Suite for Strings of 1941 was completed just prior to Lilburn taking up the post of conductor of the NBS strings and its composition was, no doubt, prompted by the hope of being able to secure a performance of the work by that body. Allegro for strings of 1942 was prompted by the interest the English violinist and conductor, Thomas Mathews, had shown in Lilburn's work. Landfall in Unknown Seas was written in response to a request for incidental music highlighting Curnow's commemorative poem, and with the promise of a performance by the National Broadcasting Service String Orchestra. Sinfonia in D of 1943

was completed with a view to a performance by the 3YA Studio Orchestra at the all-Lilburn concert of that year.

Elegy (In Memoriam Noel Newson) was prompted by the death of pianist Noel Newson and written specifically for the Noel Newson Memorial concert, where Lilburn was to conduct the 3YA Studio Orchestra in a performance of the work. Cambridge Overture (completed in January of 1946) was written specifically for performance by the string orchestra of the First Cambridge Music School in 1946. The first and only performance of this work was also conducted by Lilburn.

The two string orchestral works written outside of this period were likewise written with a possibility or promise of an immediate performance. Diversions of 1947 was prompted by the impending visit of the Boyd Neel String Orchestra, and Three Poems of the Sea (1958) was written with the promise of a performance by the Alex Lindsay String Orchestra.⁴

Such links between Lilburn's composition of a work and the possibility of a performance or the availability of a performer can also be established in his compositions for solo piano, solo instrument and chamber ensemble, though with less certainty. With respect to his piano compositions of the 1940s, it would seem logical that they were prompted by the existence of a number of good pianists in Christchurch at that time; to name but a few - Ernest Jenner, Noel Newson, Althea Harley Slack, and Frederick Page. Later, works such as Sonatina No.2 (1962) were to be prompted by Lilburn's admiration for the playing of Margaret Nielsen.

However, it is also likely that some of these piano compositions were written because Lilburn himself was a pianist. Some, indeed, may well have been written for his own amusement; others, certainly many of the miniatures composed in the 1940s, were written as 'gifts' or 'tributes' for friends.

It is in Lilburn's writing for solo orchestral instruments and chamber ensembles that some interesting links between performer availability and the composition of specific works can be observed. The existence of a number of string orchestras in the country in the early 1940s meant that there were many string players who were in regular employment as musicians. For woodwind and brass instrumentalists, however, opportunities to find full-time employment practising as a musician were relatively rare, until the formation of the National Orchestra in 1947.

4 Established 1948 following the stimulus to string playing the 1947 visit of the Boyd Neel String Orchestra gave to New Zealand musicians.

With this in mind, it would again seem more than a coincidence that all of Lilburn's solo and chamber ensemble writing during his time in Christchurch up to 1946 was for string instruments. Such works include Sonata in C for violin and piano of 1943, Sonata in E-flat for violin and piano of 1943, Allegro Concertante for violin and piano of 1944, String Trio of 1945 and String Quartet in E minor of 1946. Certainly it would seem true that the existence of good solo and ensemble string players in Christchurch during this time, such as Maurice Clare, Vivien Dixon, and the members of the Christchurch String Quartet,⁵ stimulated Lilburn's interest in writing for string instruments.

Thus, two over-riding factors seem to chart much of the course of Lilburn's output in his early years of writing as a composer. The first factor was his disinterest in the dominating media of New Zealand's music tradition. The second factor was the availability of performers and the possibility of performance. In addition to this, a third major factor was Lilburn's desire to find a voice that spoke of, and about New Zealand. In these respects, it can be said that the direction of Lilburn's early career as a composer was influenced by his social and musical environment.

Whilst the question of 'New Zealandness' in Lilburn's writing will be discussed in a later chapter, its mention here can be taken as a cue to introduce the names of two composers - Jean Sibelius and Ralph Vaughan Williams - whose works were influential in the development of Lilburn's early musical style. Beyond mentioning the names of these two composers and acknowledging the influences of their music on Lilburn's early works, however, the question of the degree and nature of these influences will not be pursued further. The same is also the case with later influences on Lilburn such as the works of composers Copland, Bartók, Stravinsky, Schoenberg, Webern and Britten.

In the case of Vaughan Williams and Sibelius it is sufficient to say that Lilburn enjoyed their sound, found them appropriate to the New Zealand condition, and identified with what both composers had achieved for the music of their respective countries. With respect to the influences from Bartók, Copland, Britten, Stravinsky, Schoenberg and Webern, Lilburn's eventual absorption of their sounds was triggered by a desire to remain speaking with a modern voice. In any event, this

5 The group that had given Lilburn's Phantasy for String Quartet its first New Zealand performance, and that had won the New Zealand Centennial Celebrations String Quartet competition.

shows little more than that Lilburn was reflecting what was a world-wide trend amongst all, bar the most radical and most conservative, composers.

As suggested in Part I of this study, Lilburn's output of compositions falls relatively neatly into three periods of writing. The first period spans the first twenty years of Lilburn's work as a composer, from 1936 and the composition of Forest to 1955-6 and his overseas study of that time. The second period begins in 1956, with the composition of A Birthday Offering and his first use of the serial techniques he encountered overseas, and spans a decade to the composition of Nine Short Pieces for Piano of 1965-6. Lilburn's third period is characterised and shaped by his interest in the electronic medium. Some overlapping occurs between his second and third periods of writing. For the sake of convenience, this third period could be said to have begun in 1965 (with the completion of his first major work in the electronic medium, The Return), and ended in 1979 (with his last electronic work to date, Soundscape with Lake and River, and with the announcement of his impending retirement from the Victoria University of Wellington).

Lilburn's first period of writing was his most prolific, partly because it spans the greatest time, and partly because Lilburn was working for much of the period as a free-lance musician. This period is dominated by works for orchestra and string orchestra, and is characterised by Lilburn's interests in finding a New Zealand voice for his music. Lilburn's style of writing, however, does not remain static throughout this 'New Zealand' period, indeed, it shows a logical, if gradual, development brought about by the gaining of experience and by the passage of time. A certain restlessness can be detected in the music from this period that Lilburn wrote after moving to Wellington in the late 1940s. This restlessness was partly due to his change of social environment, and partly due to the beginnings of an awareness of change in compositional techniques overseas. Such a restlessness, though, makes only a subtle impression on his music. Indeed, much of the music Lilburn wrote initially in Wellington had been planned in Christchurch.

Works written during this first period of composition include three orchestral overtures, two symphonies, two 'tone poems' and a suite for orchestra, nine works employing a string orchestra, a dozen works for piano, some ten works for solo instruments or chamber ensembles, up to a dozen songs (mainly set to New Zealand texts), two song-cycles, up to twenty separate scores of incidental music, and a handful of works using choral forces, narrative voice or solo singers.

Naturally enough, with such a large output for this period - in excess of seventy separately titled works - some compositions have met with greater success than others. Often this success is unrelated to the initial impact a composition may have made; often it is unrelated to a work's relative merit. With the benefit of hindsight, it is possible to draw, from this corpus of works that comprise Lilburn's first period of composition, a representative sample that reflects both the intrinsic quality of his writing and the properties in his music that have attracted audiences to his work over the intervening years.

Of the early orchestral compositions - Forest, Drysdale Overture, Prodigal Country (this is more a choral work, but is included here as it makes use of an accompanying orchestra), Festival Overture and Aotearoa Overture - only the latter two have had a life beyond their initial performances in the late-1930s. Curiously, these two works made the least impact on music in New Zealand at the time of their completion. Forest, Drysdale Overture and Prodigal Country were all works that won first prizes in competition, and as such were given much publicity at that time. Festival Overture was, in fact, rated second to Drysdale Overture in the orchestral class of the Centennial Celebrations Music Competitions. Aotearoa Overture, although written in 1940 and performed with relative frequency overseas,⁶ was not publically performed in New Zealand until 30 March 1960. As one reviewer of this New Zealand premiere noted, the overture:

"... somehow was lost sight of in New Zealand, so much so that for this first public performance the parts had to be hired from London ..."⁷

Thus, for Festival Overture and Aotearoa Overture it was a case of eventual success despite their initial impact in New Zealand. That both works have survived the test of time, whilst the earlier three works have suffered from neglect, has been solely due to the fact that the National Orchestra of New Zealand eventually accepted them into its performing repertoire. Festival Overture, of all of Lilburn's works, was the first to be assured of a certain longevity of exposure by virtue of its being the first to be released on a commercial recording - in 1959. As it transpired, Aotearoa Overture was the second of Lilburn's orchestral works to be released on a commercial recording - in 1968,

6 Mainly through the promotional work of Max Hinrichsen (Douglas Lilburn in correspondence with author 29 July 1983).

7 Russell Bond, The Dominion 31 March 1960.

coupled with Lilburn's Symphony No.3.⁸

Of the other orchestral works written during Lilburn's first period of composition, all have achieved a limited amount of exposure through being performed and broadcast by the National Orchestra. Again, it was the work that had the least initial impact that has since proven to be the most durable (and the one of most merit). This work, Symphony No.2, was completed in 1951. It failed to gain an award in a composition competition in which it was entered at this time, and had to wait until 1959 for its first performance. Now it is generally regarded as the pinnacle of Lilburn's orchestral writing in his 'nationalist' period of composition.

Song of the Antipodes, Symphony No.1 and Suite for Orchestra have all remained, since their first performances, in the twilight world of half-acceptance, half-neglect. Unlike Symphony No.2 and the two early overtures, they remain to date both unpublished and unrecorded. However, their importance in establishing Lilburn as an orchestral composer cannot be overlooked. Through their existence and their intermittent airings, they have added body to the corpus of works in the medium that much of Lilburn's reputation as a composer rests upon. For this reason, coupled with the fact that they are works of merit, they need to be added to a representative sample of Lilburn's compositions from his first period of writing.

Of Lilburn's writing for string orchestra during his first period of composition, one work in particular has been regularly performed throughout the years. The reasons for this wide exposure of Landfall in Unknown Seas undoubtedly lie with the fact that the work features a narrator reading a poem commemorative of an important facet of New Zealand's history. Certainly it is of less substance than other string orchestral works Lilburn wrote at this time; it is possibly this, also, that makes the work more accessible and appealing to audiences.

Of the nine works employing string orchestra a further two warrant inclusion in a sampling of Lilburn's writing from his first period of composition. These are Allegro for strings of 1942 and Diversions of 1947. Allegro is a work of power equal to that embodied in Aotearoa Overture, whilst Diversions represents the lighter side of Lilburn's writing found in his scherzo movements, and in passages of contrast in the more serious-natured works. Both Allegro and Diversions have been performed with relative frequency over the years.

8 Kiwi SLD-14.

Of the remaining six string orchestral compositions dating from the 1940s, Suite for Strings (1941) has never been performed. Cambridge Overture (1946), following its first airing at the Cambridge Music School, has since been withdrawn from circulation by Lilburn. Sinfonia in D (1943) has lain neglected since its first performance in the all-Lilburn concert of 1943. Elegy (I.M. Noel Newson), the work that caused the incident during the Noel Newson Memorial Concert of 1945, has only recently been given its first full performance. This is on the Kiwi record Canzona⁹ released in 1981. Also on this record are the two concert overtures for strings dating from 1942 - Concert Overture No.1 in D (since retitled Concert Overture for Strings) and Concert Overture No.II in B-flat (since retitled Introduction and Allegro for Strings). Like the Elegy (I.M. Noel Newson), both these concert overtures remained neglected for nearly forty years until they were performed by the *Schola Musica*, conducted by Ashley Heenan, in 1980.¹⁰

Thus, the task of representing Lilburn's string writing from the 1940s has been left, over the years, to the three works Landfall in Unknown Seas, Allegro and Diversions. It is these three works also, that will provide the representative sample of Lilburn's first period string orchestra writing in the ensuing discussion of his music. To these three ought perhaps to be added the two concert overtures, as they are of equal merit to Landfall in Unknown Seas and Diversions. However, they were composed in the same year (1942) as Landfall in Unknown Seas and Allegro. Because of this, perhaps not surprisingly, they add little in musical thought not already contained in the two more popular works. Concert Overture No. 1, in particular, presents strong echoes of the material in Allegro and the first movement of Landfall in Unknown Seas. Concert Overture No.II is closely allied in content and manner of expression to the inner movements of Landfall in Unknown Seas.

Festival Overture, Aotearoa Overture, Allegro for Strings, Landfall in Unknown Seas, Song of the Antipodes, Diversions, Symphony No.1, Symphony No.2 and Suite for Orchestra, as a representative sample of Lilburn's first period orchestral and string orchestral works will form the basis of the following first five chapters of discussion on the music of Douglas Lilburn. This discussion will take the form of an element-by-element examination of these works (with chapters on melody, form, harmony, rhythm and orchestration) moving towards a definition of the style of

9 SLD-67.

10 Liner notes to SLD-67.

Lilburn's music. If greater emphasis is placed on the discussion of Aotearoa Overture, Allegro and Symphony No.2 it is because these three works, in particular, contain the essence of Lilburn's characteristic manner of expression.

Following the definition of the style of Lilburn's music, as embodied in his orchestral and string orchestral works of his first period of writing, discussion will turn to Lilburn's chamber music and music for solo instruments. This discussion will take the form of a chronological examination of a sample of chamber works from his first period of composition, beginning with Phantasy for String Quartet. This work provides an example of Lilburn's chamber writing at the time of the composition of Festival Overture and Aotearoa Overture. Following this, discussion will be limited to a representative sample of Lilburn's chamber works. Such works, all of which have been commercially released on record, comprise String Trio (1945), String Quartet in E minor (1946), Sonatina for Clarinet and Piano (1948), Sonata for violin and piano (1950) and Duos for two violins (1954). Also included will be Lilburn's two widely performed song cycles Elegy for baritone and piano (1951) and Sings Harry (1953).

Discussion of these eight 'chamber works' will focus on confirming the findings about Lilburn's compositional style (from the chapters on Lilburn's first period orchestral music). An examination of Lilburn's adaption of this style to suit the smaller forces used in this medium will also be undertaken. A closer look will be given at the feeling of restlessness that appears in Lilburn's style in the early 1950s, preparatory to the beginning of his second period of composition.

To complete the profile on Lilburn's music of his first composition period, an examination of a sample of Lilburn's piano writing will be undertaken. This sample will comprise Four Preludes for Piano (1942-4), Sonatina No.1 (1946), Chaconne (1946) and Sonata for piano (1949). As with the chamber music, discussion will, in chronological order, focus on confirming the findings on style from earlier chapters. As well, it will outline the idiosyncratic mannerisms of Lilburn's writing for the piano medium.

Lilburn's second period of writing, lasting ten years from 1956, was both the shortest and the least prolific of his three compositional periods. Only some fifteen separately titled works were produced in this period, of which almost one-half were scores of either incidental or occasional music. This period began with an exploration, and continued with an assimilation, of the new techniques Lilburn discovered in use overseas during his sabbatical leave of 1955-6. Beginning with A Birthday

Offering (1956), Quartet for Brass Instruments (1957), Three Poems of the Sea (1958) and Three Songs for Baritone and Viola (1958), the latter half of the 1950s saw Lilburn experimenting with ways to come to terms with the serialist's approach to writing.

It must be stressed here, though, that Lilburn's music of this time is by no means all serial (in terms of pitch or other parameter orderings). Certainly, in many instances he made use of note rows, but in the main, his interest in the music of the serialists was concentrated on their general precepts of composition. These include: minimum gesture for maximum effect, organic rather than pre-set forms, harmonic expression outside the confines of functional tonality, and an independent life for individual lines within the texture. As Lilburn himself explained the effect the exposure to serialism had on his music: "... it limbered up my bass-line which had been a bit salutary, led to textures of greater counterpoint and brought more meaning to my inner harmonies".¹¹

It must also be stressed that, in taking stock of world-wide trends in composition, Lilburn did not turn his back on his music of the 1940s and early 1950s. Rather than learning a new musical language, he expanded the vocabulary and revised the grammar of his old language. That such an expansion and revision occurred almost overnight tends to obscure the fact that the music of his first and second periods belongs to the same line of stylistic progression. The one important aspect of the first period writing Lilburn forsook in the second period of writing was his expressed intention of writing music that spoke specifically of New Zealand. The need to speak with an international, rather than a national, voice became, for a while, important.

In the early 1960s, experimentation gave way to consolidation, with the writing of a piece generally regarded as the pinnacle of Lilburn's instrumental writing. This work is Symphony No.3 (1961), a composition that summarises not only his second period of writing but also his first. As well as this, it stands at the gateway of his interest in the electronic medium.

Only Sonatina No.2 (1962) and Nine Short Pieces for Piano (1965-6), of works of substance for traditional media, were composed after Symphony No.3. In these, the lessons learnt from earlier experiments with serialist techniques are put to telling use as his expanded and revised musical language is further consolidated. Nine Short Pieces for

¹¹ Douglas Lilburn in conversation with author March 1983.

Piano, in particular, is a successful summary of Lilburn's drive towards minimizing gesture and rationalising content. This work also provides insight into his growing conceptualisation of sound in electronic terms.

Discussion of Lilburn's works from his second period of composition will be divided accordingly into three chapters. The first of these will examine the transition of Lilburn's style following his trip overseas, and will discuss such works as A Birthday Offering, Quartet for Brass Instruments, Wind Quintet, Three Poems of the Sea and Three Songs for Baritone and Viola. Continual references back to the first period works and occasional glimpses forward to his later second period works will be made in order to place this period of experimentation into the proper perspective of Lilburn's over-all stylistic progression.

The second chapter will be devoted exclusively to an examination of Symphony No.3, the work that culminates all Lilburn's writing for traditional media. As well as discussing the work as a single composition in its own right, aspects of the work that summarise his earlier music will be examined. The third chapter will discuss Lilburn's second period piano music, in this case represented only by the two works of substance for piano written after Symphony No.3. In this chapter, some comparisons will be made with his first period piano works. As well, these two works will be examined in the light of their placement at the end of Lilburn's output for traditional media, and in the light of his growing interest in electronic music at this time.

Discussion of Lilburn's music will end with this examination of his second period piano music. All that follows in his output, of substance, are works in the electronic medium.

Discussion of these compositions from his 'electronic' third period of writing is outside the scope of this study. The reason for this is two-fold. Firstly, his work in the electronic medium continued uninterrupted through to 1979. The proximity of this date simply does not allow sufficient retrospective for an objective appraisal of the merits, qualities, and characteristics of these works. Secondly, an examination of these electronic works requires a different approach to the one used in the ensuing discussion of his first and second period works. Whilst different approaches to works of different media should not be mutually exclusive, the results of a different approach may well cloud the findings of the primary aim of this study: to document and appraise the role that Douglas Lilburn played in establishing the beginnings of an indigenous music for New Zealand. Suffice it to be

aware at this stage, as was established in the final chapter of Part I of this study, that Lilburn pioneered the mechanics needed for the growth of a tradition of electronic music in this country.

However, one qualification must be made to the above. Any study of Lilburn's electronic music must take cognisance of the work of his first and second periods of composition. The work of his third period of composition shows Lilburn taking the progression of his musical style and compositional preoccupations in what is almost a full circle. In his electronic works, the same concern for capturing the ambience of the New Zealand environment can be felt; traces of a return to his musical language of the 1940s (albeit disguised by the new technology) can be observed. To what extent this is so, though, must be left to a future study.

Returning now to his orchestral and string orchestral music of the 1940s, the element-by-element analysis of his first period of composition style begins with a discussion of his use of melody.

2

MELODY IN LILBURN

The music of Lilburn's first period of composition is strongly melodic. Melody is at the heart of these pieces, which are built on the principle of stating, developing and recalling a number of contrasting themes.

Although not usually singable, in the sense that a tune of a popular song is singable, Lilburn's melodies are nevertheless memorable to the ear. They are, in the main, orchestral melodies, instrumentally conceived. By this is meant that they sound at their best on the instrument they are scored for, and are not necessarily interchangeable between instruments or groups of instruments.

Lilburn's melodies are generally short and constructed as a compounding of various motifs. They are usually restricted to a narrow pitch compass and often hover around one note in particular. They are frequently modal and almost invariably diatonic.

Lilburn will usually highlight the first statement of a melody by paring down the accompanying orchestration to a minimum. Often a melody is announced accompanied only by a pedal note. Rhythm is usually the most important and interesting element in Lilburn's melodies.

Because of similarities in design and defining characteristics, most of Lilburn's principal melodies in his first period compositions can be grouped into categories of thematic types. There are the 'lyric-pastoral' themes, the 'chorale-like' themes, the 'dance-like' themes, the 'alternating motion with repose' themes, and the themes that prominently feature a single note. In each of the first four of these categories, with one or two exceptions, a loose agreement of mood can be found between the themes.

A comparative examination of melodies within each of these thematic groupings will serve to illustrate certain recurring characteristics in Lilburn's melodic writing.

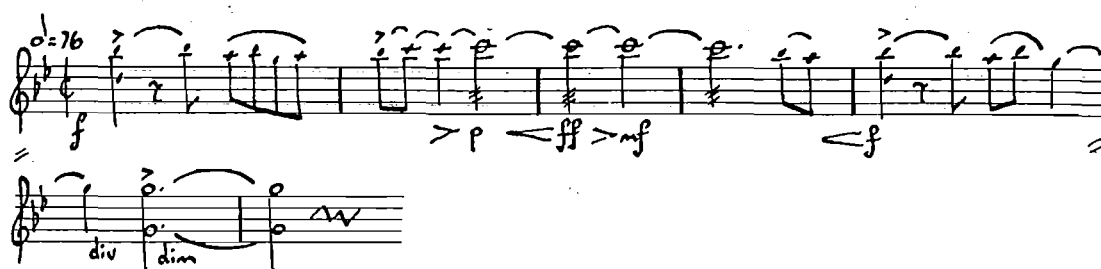
Alternating motion with repose themes

This melodic type arguably contains Lilburn's most strikingly

characteristic themes. These are string melodies that alternate little bursts of rhythmic configurations with moments of sustained sound. These themes make integral use of sudden and marked changes in dynamics. Frequently also, they make use of sudden short rests which add emphasis to the rhythmic direction of the line.

Where this thematic type is employed in a composition, it is featured prominently, usually in the opening bars, and/or as the principal theme. The opening bars of Allegro for strings (see Ex.1) and the main theme of Aotearoa Overture (see Ex.2) are particularly good examples of this. A comparison of these two themes reveals a number of characteristics (as briefly outlined above) held in common.

Ex.1: Allegro for strings, violin I bars 1-7.



Ex.2: Aotearoa Overture, violin I and II bars 25-34.

Firstly, there is the alternation of motion with repose. Interestingly, in both cases, some of the moments of repose - where a note is sustained - feature a use of tremolando. The use of tremolando melodically here is no doubt for purposes of 'stimulating' the sound of the sustained note by varying the timbral colour. Certain similarities between the moments of motion in both melodies can also

be drawn. Specifically, these are in the use of the ornament-like embellishments that comprise the little rhythmic configurations. For example:

Ex.1a: Allegro for strings, violin I bar 1.



Ex.1b: Aotearoa Overture, violin I and II bar 31.



Lilburn's use of embellishments will be further discussed below, as will his use of the scotch-snap figure featured so prominently in the above extract (Ex.2) from the Aotearoa Overture.

A second characteristic these two extracts (Ex.1, 2) share is the use of sudden changes of dynamics. One can easily see the *p-ff-mf* marking in the Allegro extract, and the *sf-f-p* markings of the Aotearoa. Both extracts make telling use of short and sharp crescendi and diminuendi. Interestingly, though, the changes of dynamics are used to differing effect in both extracts. In the Allegro, the most noticeable change occurs on the sustained note of bars 3-5 where it undergoes a sudden increase in volume. In the Aotearoa Overture, the sustained notes bring a decrease in volume with the increases in volume being reserved for the moments of motion.

A third characteristic of this thematic type is the use of the 'active' rest. Although not used with any great frequency in either of these extracts it is nevertheless used tellingly in a few places, most noticeably in bars 1 and 5 of the Allegro and bars 31 and 33 of the Aotearoa Overture. The use of rests in both these cases helps to add sharpness to the essentially dotted rhythms employed at these points.

Needless to say, because both themes are prominent ones in their respective works, elements from each theme recur to colour and characterise the composition. To give but one example: the passage

between the transition theme and second subject group in the Allegro. This passage (bars 73-81) is clearly based on the opening bars of the work. Here, the transcription of the motion-repose alternation and the sudden changes of dynamics characteristics from the opening bars, is easily detected in the two violin lines:

Ex.1c: Allegro for strings, violin I and II bars 73-81.

The tremolando from the opening bars is translated here into a trill to help intensify the sustained notes in the second violin, whilst the function of the rapid changes of dynamics in the opening bars has been reversed to allow the peaks of volume to occur on the moments of motion. Otherwise, these characteristics, if not the notes on which they are employed, remain the same as in the introduction.

Another work using the motion-repose thematic type is the third movement of Symphony No.1. Like the Allegro, this theme occurs in the opening bars, and like the Allegro and the Aotearoa Overture, this theme is first articulated in the violin (see Ex.3).

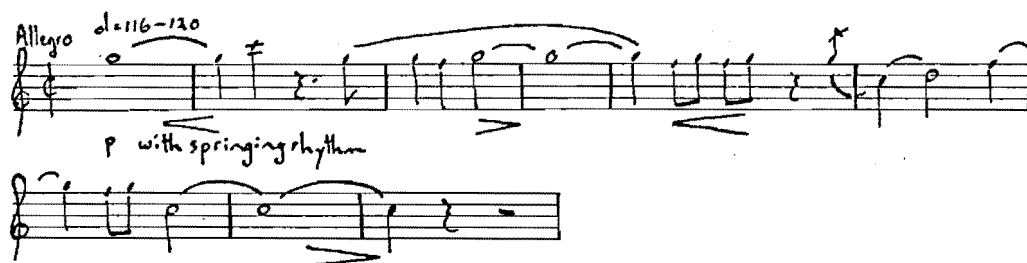
Ex.3: Symphony No.1 movement III, violin I bars 1-5.

Here, the obvious similarity ends. The motion-repose alternation occurs

with less frequency and is less marked by sudden changes of dynamics. What is given more prominence than in the Allegro and Aotearoa extracts is the integral use of rests. The melody is neatly dissected by an interposed rest and it is this abrupt rest that gives the melody its interesting character. (Without it, it would merely be a series of scalic configurations in the A aeolian mode sandwiched between two suspended notes an octave apart). The danger of inserting such a significantly-lengthed rest between the antecedent and the consequent phrase is that a melody can sound like two separate statements. However, because Lilburn so abruptly truncates the antecedent in this case and leads up to the rest with a sudden crescendo, the momentum generated carries the phrase over the rest so that this period of silence becomes part of the thematic statement, rather than a punctuation point between phrases.

A further example of this thematic type can be found in the opening bars of the fourth movement of Symphony No.2 (see Ex.4).

Ex.4: Symphony No.2 movement IV, violin I bars 1-9.

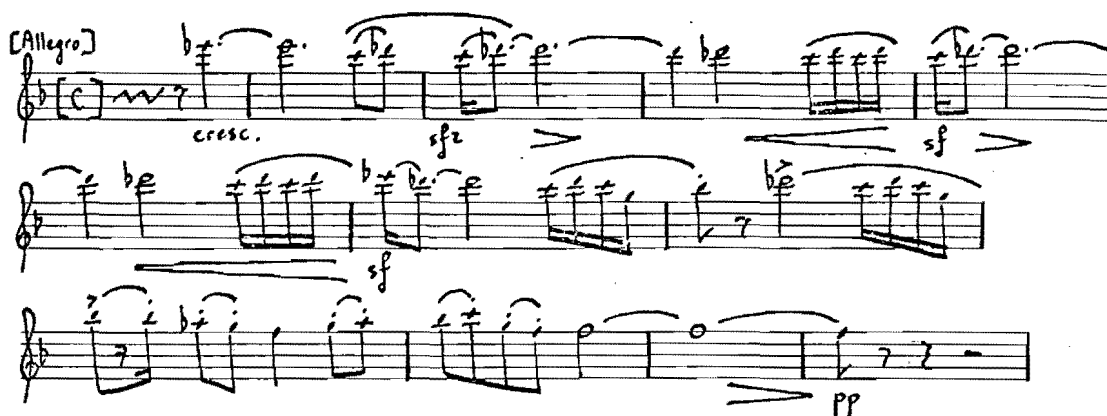


Certainly the alternation of motion and repose is apparent, but in a less dramatic manner than in the Allegro (Ex.1) and Aotearoa (Ex.2) examples. The abrupt changes of dynamics are also apparent, but are used more in the manner of the crescendo mark in the Symphony No.1 example (Ex.3). That is to say, in both cases where a crescendo mark appears in the Symphony No.2 example (Ex.4) it precedes the sudden interruption of the melodic line by the interpolation of a rest. Like the Aotearoa Overture (Ex.2), moments of quiet (and the use of the diminuendo mark) are reserved for moments of repose. Also, the moments of motion are in the main characterised by ornament-like embellishments, as illustrated in bar 5 of the Symphony No.2 example (Ex.4).

Perhaps the most strikingly dramatic use of this thematic type can be found in the Festival Overture in the bars leading up to the announcement of the first theme (bars 7-18). Although not strictly speaking a

melody, nor even a main theme for the overture, this example (see Ex.5) does embody, in a very obvious fashion, most of the characteristics of this thematic type, particularly as found in the Allegro and Aotearoa Overture examples (Ex.1, 2).

Ex.5: Festival Overture, violin I bars 7-18.



There are the moments of repose (generally on the D-flat); there are the sudden changes of dynamic level to mark the moments of motion (which in the main comprise ornament-like embellishments) and general quietening of volume to mark the moments of repose; and there is the integral use of a rest (in bar 15) to help mark the essentially dotted rhythm employed.

Lyric-pastoral themes

The next most prominent thematic type of Lilburn's melodies is his lyric-pastoral style of melodies. With one notable exception (the main theme of Symphony No.2 movement I)(Ex.6), these are all secondary themes, and usually stated in the woodwind. These lyric-pastoral melodies are used as contrasting material for the generally shorter and quicker-pulsed principal string themes.

Lilburn's ordering of melodies for a work seems to follow a pattern of strong, quicker-pulsed rhythmic themes (usually stated in the strings and generally of short duration) followed by gentle, slower-pulsed lyrical themes (usually stated in the woodwind and generally of longer duration). Orchestral compositions that follow this pattern of thematic presentation include the Festival and Aotearoa Overtures, Song of the Antipodes (although the contrasting woodwind theme is of shorter duration and perhaps less lyrical than the principal string melody), Symphony No.2 movements II and IV, and Symphony No.1 movements II and, arguably III. The first movement of Symphony No.1 has its principal theme (short,

rhythmic and announced in the violins, heralded by the brass) contrasted with a slower-pulsed two-part theme in the cello line (bars 80-93).

These lyric-pastoral themes are generally articulated at a quieter dynamic than the principal themes and are accompanied by a pared-down orchestral texture, sometimes reduced to a pedal note. Because they are melodies conceived for woodwind, they usually possess the 'breathing-length' phrases of vocal music.

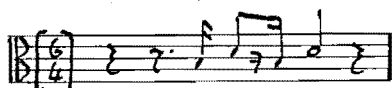
The main theme of Symphony No.2 movement I (see Ex.6) follows an essentially crotchet-pulsed introductory theme in the strings.

Ex.6: Symphony No.2 movement I, oboe bars 22-8.



It is announced at a *piano* dynamic following a *fortissimo* climax of the introductory material. It is articulated over a double pedal of F-sharp (in the cello) and B (in the double bass and horn IV) in conjunction with a reiterated rhythmic figure in the viola:

Ex.6a: Symphony No.2 movement I, viola bar 20 (repeated bars 21-6).



The melody is clearly modal - in the aeolian mode based on B.

Certain undeniable similarities can be found between the secondary themes of the Aotearoa Overture (see Ex.7) and the Festival Overture (see Ex.8). They both begin with a similar rising contour, they both are essentially scalar melodies in that most of the intervals they employ are of the second, they both make expressive use of an upwards perfect-fourth step, they both use a dotted rhythm over a short rest in the initial phrase, and they both have their slow-pulsed undulating lines punctuated by ornament-like embellishments.

Ex.7: Aotearoa Overture, clarinet (as sounding) bars 72-80.



Ex.8: Festival Overture, clarinet (as sounding) bars 72-80.



In the second theme of Symphony No.1 movement II (see Ex.9), greater use of intervals wider than the second is heard. Like the Aotearoa and Festival examples, the pulse of the melodic line is punctuated by ornament-like embellishments; also it is strictly diatonic.

Ex.9: Symphony No.1 movement II, clarinet (as sounding) bars 28-37.



The first secondary theme of Song of the Antipodes (see Ex.10) is an example of one of the many minor melodies or motifs that appear, briefly exert themselves, then disappear in Lilburn's music. It is included in this discussion of Lilburn's lyric-pastoral melodies because

it has a pastoral flavour, albeit a murky one, and because it functions as a contrasting woodwind theme to the chorale-like string principal melody.

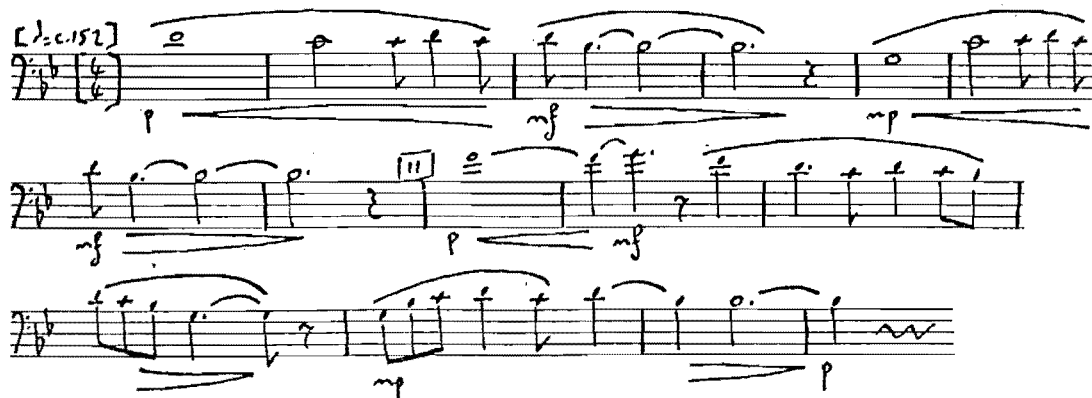
Ex.10: Song of the Antipodes, clarinet (as sounding) bars 38-44.



The contour of this short clarinet melody possesses a similarity to the initial phrase of the Festival (Ex.5) and Aotearoa (Ex.2) examples. Here, though, the resemblances end, unless the grace notes of bar 40 (Ex.10) are to be heard as an embellishment punctuating the melodic line rather than as a fleeting ornamentation.

The bassoon, clarinet and cello melody of Symphony No.2 movement II, bars 111-125 (see Ex.11) presents a parody of the lyric-pastoral themes. It is the big pentatonic tune, excessively lyrical and overly melodious. It is heavily articulated in the bassoon doubled by the cello and clarinet parts, and stands in marked contrast to both the preceding thematic material of the rondo-scherzo and its own playful string accompaniment. It is included here as an example of a less-than-serious use of a lyric-pastoral theme by Lilburn.

Ex.11: Symphony No.2 movement II, cello, bassoon, with clarinet (as sounding) bars 111-25.



Chorale-like themes

A third thematic type used on a few occasions as material for principal themes is the chorale-like melody. This is invariably a slow-pulsed melody that contains a modicum of ideas and is treated frequently to a homophonic accompaniment. Often it is constructed as a series of block phrases. Perhaps the best example of this thematic type can be found in the second movement of Diversions (see Ex.12).

Ex.12: Diversions movement II, violin I alternating with viola bars 1-6.

Handwritten musical score for Ex.12, showing the first six bars of movement II from Diversions. The score is for Violin I and Viola. The tempo is marked "Poco adagio" and "espressivo". The key signature is one sharp (F#). The Violin I part (top staff) plays a series of eighth notes with a slur, starting on a whole rest. The Viola part (bottom staff) plays a series of eighth notes with a slur, starting on a whole rest. The score is handwritten and includes dynamic markings like "p" and "mp".

In this movement, the twelve-bar opening section, as well as its corresponding twelve-bar closing section, is constructed entirely in the manner of a chorale. Each phrase is a short, essentially homophonic (with the exception of the bass-line which for most of the time moves, incidentally, in a contrary-motion contour) version of the opening two-bar idea. With one exception, all these two-bar versions are constructed with an arch-shaped contour, with the highest pitch of the line occurring in mid-phrase. Without exception, movement in these versions of the chorale-like theme is scalar.

The most prominent example of Lilburn's use of a chorale-like theme occurs in Song of the Antipodes (see Ex.13).

Ex.13: Song of the Antipodes, violin I bars 1-16



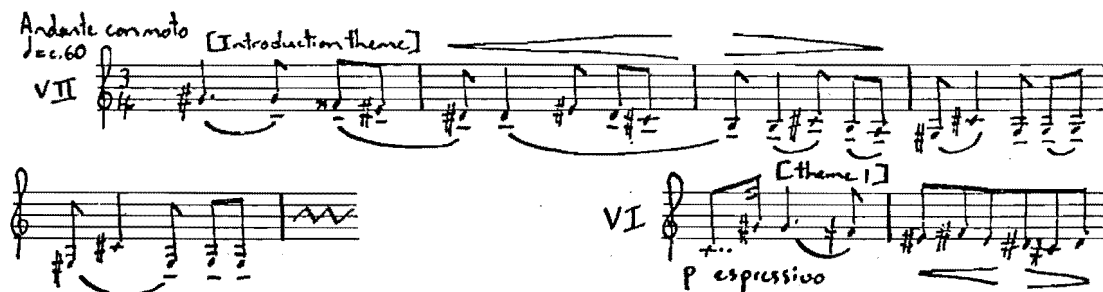
This slow-pulsed string melody provides the material for most of the work, and it is this theme that gives rise to the word 'song' in its title:

"The word Song should be thought of in its older sense of psalm, or again, as the poet Whitman used it. It implies praise or thanksgiving, as well as description."¹

Like the Diversions example (Ex.12), this theme is harmonised homophonically, in the violin II and viola.

A third example of this thematic type occurs in the introductory theme to the second movement of Symphony No.1 (see Ex.14). Like the Diversions (Ex.12) and the Song of the Antipodes (Ex.13) examples, it is a slow-pulsed string idea that moves mainly by step, and contains a modicum of ideas.

Ex.14: Symphony No.1 movement II, bars 1-5, violin I bars 6-8.



Unlike examples 12 and 13, which show use of only four notes melodically, this extract (Ex.14) uses all seven notes of the diatonic scale. The

¹ Douglas Lilburn as in Orchestral season nears end: new Lilburn work for final Wellington concert. New Zealand Listener vol.17 no.425, 15 August 1947:6.

melody is in fact based on a synthetic mode; a scale in which a lower tetrachord, exhibiting phrygian characteristics based on G-sharp, is combined with an upper tetrachord that is major or ionian in mode, based on G-sharp. As can be seen from example 14, this introductory theme is closely wedded to the main theme of the movement. The repeated figure of bars 4 and 5 is, like the Diversions example (Ex.12), treated to a homophonic harmonisation - in the viola and cello.

Taken out of context, these chorale-like themes seem bland and rather trite. They become of interest only when placed in their harmonic and orchestrational context, two aspects of Lilburn's writing that will be discussed later. What is worth noting briefly here is the importance of Lilburn's chorale-like treatment of themes. Scattered throughout the works of his first compositional period are examples of themes orchestrated in the manner of a three or four-part chorale theme harmonisation. The introduction to the Aotearoa Overture provides an excellent example of a non-chorale-like motif being afforded chorale-like homophonic treatment (see Ex.15).

Ex.15: Aotearoa Overture, strings bars 5-7.

The musical score for strings (VI, VII, Viola, Cello) from Ex.15: Aotearoa Overture, bars 5-7. The score is written for four parts: VI (Horn), VII (Horn), Viola, and Cello. The key signature has one sharp (F#) and the time signature is 4/4. The motif is a descending eighth-note scale: G#4, F#4, E4, D4, C4. The parts are VI (Horn), VII (Horn), Viola, and Cello. Dynamics include mf and dim.

A number of Lilburn's secondary themes also belong to this chorale-like thematic type. Two horn themes from Symphony No.2 (see Ex.16 and 17) are good examples of this.

Ex.16: Symphony No.2 movement IV, horns I-III (as sounding) bars 7-12.

[Allegro (♩ = 116-120)]

Ex.17: Symphony No.2 movement I, horns I and II (as sounding) bars 57-66.

[Moderato
♩ = 52-56]

Both display the same slow-pulsed, essentially scalar line and, incidentally, parallel harmonisation. Example 16 is perhaps the more interesting of the two, with its imitative entry between the three horn lines and its characteristic quaver-crotchet rhythm that breaks the otherwise minim pulse.

Dance-like themes

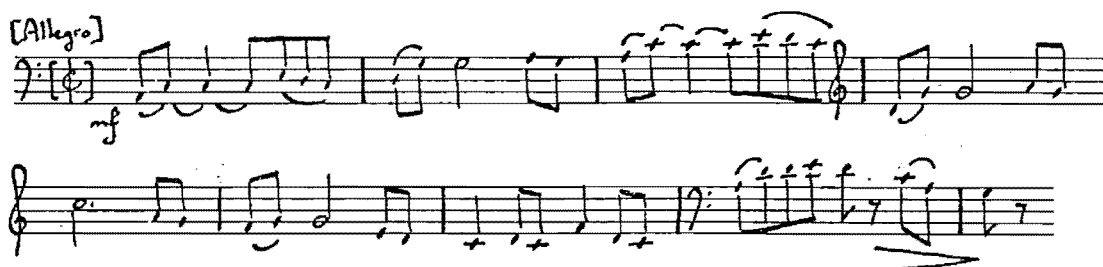
As a generalisation, the three thematic types discussed above represent three different moods of Lilburn's writing. There is his dramatic mood with the alternating motion with repose themes; there is his poetic mood with the lyric-pastoral themes; and there is his reflective mood with the chorale-like themes. What is yet to be represented (except in passing) is Lilburn's light-hearted mood, an emotional facet that is never far from his music whether it be in a contrasting subsidiary theme or in a contrasting scherzo movement.

It is when Lilburn is in a light-hearted mood that sprightly dance-like rhythms and melodies feature in his music. Themes become longer, phrases become more symmetrical, rhythms become more consistently

patterned, and harmonies become simpler, characterised by a greater use of functional tonality.

His melodic lines become markedly syncopated and are frequently constructed as a sequential repetition by a single motif. Two good examples of this (see Ex.18 and 19), each bearing a close resemblance to the other, can be found in the lighter movements of his first two symphonies.

Ex.18: Symphony No.1 movement III, cello bars 179-87.



Ex.19: Symphony No.2 movement II, oboe bars 9-17.



The qualifying pentatonic motif for each example is so similar that one could be mistaken for a development or variation of the other. Where the two melodies differ is in the way they are sequentially repeated. Example 18 undergoes transposition at the octave for the first two repetitions of the motif whilst example 19 remains fixed in the one register.

Further examples of this technique of generating a melody through sequential repetition of a motif can also be found in these two movements (see Ex.20 and 21).

Ex.20: Symphony No.1 movement III, violin II and viola bars 123-9.

con vivacita

VII

mp

Viola

mp

mf

Ex.21: Symphony No.2 movement II, woodwind bars 25-30.

[♩ = c. 152]

Flute

p

Clarinet

f

The two examples from Symphony No.2 (Ex.19 and 21) are arguably linked thematically, but the two Symphony No.1 examples (Ex.18 and 20) are quite separate from each other.

This melodic construction technique can also be found in the Festival Overture (see Ex.22) where a lighter-toned secondary theme stands in marked contrast to the dramatic introduction of the overture.

Ex.22: Festival Overture, violin I bars 21-7.

[♩ = c. 132]

Violin I

p

Violin II

f

The Suite for Orchestra also contains two prominent examples of this type of melodic construction (see Ex.23 and 24). The first of these, example 23, shows an irregular repetition of a two-bar motif (bars 32-3) that eventually subsides with a portamento slide to the climactic note of the melody, followed by a rapid scalar descent to find the tonic. In mood it perhaps owes something to the boisterous dance music of a Bavarian band.

Ex.23: Suite for Orchestra movement V, violin I bars 31-8.



Ex.24: Suite for Orchestra movement IV, flute bars 12-17.





Example 24 is pure Coplandesque in stamping, with its buffeting syncopations and persistent cross-accenting of the ostinato-like generating motif across each succeeding bar-line.

Also reminiscent of Copland are the happy melodies that make use of the 'hoe-down' sentiments. The principal theme of Diversions movement I and Symphony No.2 movement II are good examples of these (see Ex.25 and 26).

reason.

The first movement of Landfall in Unknown Seas also makes use of dance-like melodies, but it is the dance rhythms of an olde-worlde courtly dance, rather than the rhythms of a folk-dance. With its stately opening melody, clear diatonic harmonies and symmetrical eight-plus-eight-bar form, the first sixteen bars of Landfall in Unknown Seas are clearly suggestive of seventeenth-century life at court in Europe. The contrasting material announced at bar 17 with its more rollicking rhythms (particularly the semiquaver upbeats of bars 17 to 23 and the syncopation on the second beat of each bar of bars 24-6) is suggestive of more folk-like nautical songs. The movement is based on material from these two ideas (see Ex.27) suggesting a marriage between court and sea of the Dutch monarchy and Abel Tasman.

Ex.27: Landfall in Unknown Seas movement I, violin I bars 1-27.

The  or  rhythmic grouping of two semiquavers and a quaver is a common motif employed in Lilburn's melodic writing, particularly in the lighter themes. The third movement of Diversions takes as its principal material a theme constructed almost entirely out of this motif (see Ex.28).

Ex.28: Diversions movement III, violin I bars 9-13.



The first movement of Symphony No.1 also has as its principal material a theme using this motif extensively (see Ex.29).

Ex.29: Symphony No.1 movement I, violin II bars 9-14.



It is similar to the Diversions example (Ex.28) as well, in that it is constructed with scalar steps, is modally based, and possesses an undulating contour. Unlike the Diversions example, however, it is not a light-hearted theme, belonging more in mood to Lilburn's dramatic set of themes. This difference of temperament is difficult to explain, for both themes have a similar contextual placement (following a 'fanfare' based on a similar motif from each theme), and both are articulated at a *piano* dynamic. In the Diversions example the *piano* dynamic equates with playfulness, whereas in the Symphony No.1 example it equates with quiet intensity. Further difficulty in explaining the difference in moods arises when considering that the Diversions example is orchestrated homophonically above an independent bass (a feature more of the sombre chorale-like themes) whilst the Symphony No.1 example is orchestrated with imitative interjections from other instruments (a feature of his dance-like lighter themes). The difference in mood seems to arise solely from the fact that the Diversions theme is marked *staccato* whilst the Symphony No.1 theme is marked *marcato*. Possibly the A to E in the double bass line of the Diversions also lightens the mood, but by the same token,

the Symphony No.1 extract is introduced by a repeated C to G pattern in the timpani that helps only to make the mood more serious.

The problems of separating the temperament from the characteristics of these two themes have been dwelt upon here to serve as a cautionary note about the pitfalls in rigidly categorising Lilburn's themes. Earlier in this discussion it was also shown how one of his playful themes from the second movement of Symphony No.2 displayed all the surface characteristics of a lyric-pastoral thematic type (Ex.11), and it was only when this theme was placed in context that it revealed its true temperament.

This cautionary note serves as a good introduction to the remaining major category of Lilburn's themes. This is a category where construction techniques are similar, but not even a loose agreement of mood necessarily follows from this similarity.

Prominence of a single note themes

This category is a wide ranging one, containing themes as diverse as the Suite for Orchestra themes (see Ex.30 and 31), the like-minded themes from Allegro (see Ex.32) and Aotearoa Overture (see Ex.33) and the matching themes from Landfall in Unknown Seas (see Ex.34) and Diversions (see Ex.35).

Both examples from the Suite for Orchestra seem to draw inspiration from Maori chant. They cling resolutely to one dominating chant note, particularly the viola theme from movement II (ex.30) which is comprised almost entirely of a rhythmically varied single C-sharp. The violin theme from movement I (Ex.31) employs only three notes: a central B and its neighbouring notes a tone away.

Ex.30: Suite for Orchestra movement II, viola bars 10-18.

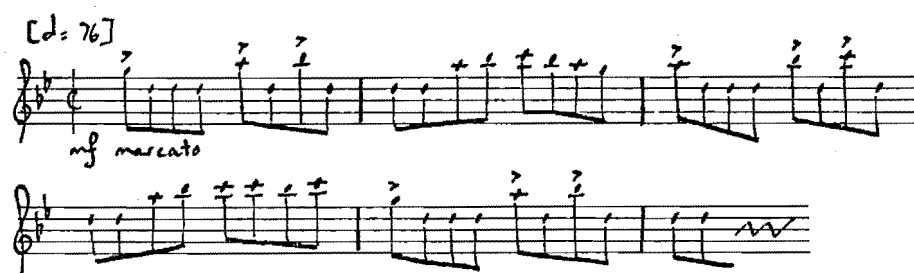


Ex.31: Suite for Orchestra movement I, viola bars 39-48.

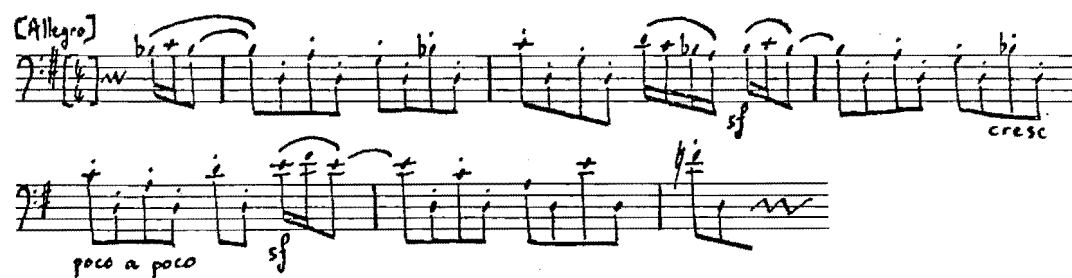


The Allegro and Aotearoa examples (Ex.32 and 33) are interesting themes in that they both show a single constant pedal note being used as a springboard for the sounding of other notes. The Allegro example, with its rhythm being confined solely to the use of quavers, is of the *moto perpetuo* type of theme. In context, both these themes are used as rhythmic contrasts to the stop-start motion-repose alternation themes that characterise the early portions of their respective works.

Ex.32: Allegro for strings, violin I bars 54-9.



Ex.33: Aotearoa Overture, viola and cello bars 36-42.



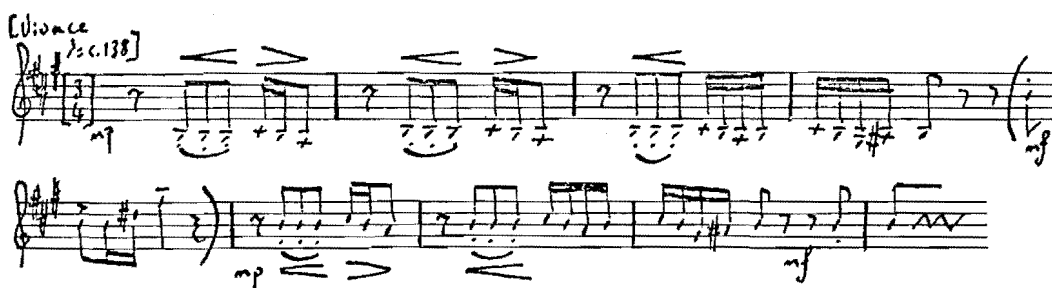
In the Landfall in Unknown Seas and Diversions examples (Ex.34 and 35), a single note is used in the fashion of a pitch anchor: the melodies are tied to the anchoring note and are never allowed to stray

beyond a limited pitch radius. This, as will be discussed further below, seems to be a general characteristic of Lilburn's melodic writing.

Ex.34: Landfall in Unknown Seas movement II, violin I bars 5-16.



Ex.35: Diversions movement I, violin II bars 21-9.



Hybrid Themes

Naturally enough, many of Lilburn's themes do not fall easily into any of the above five categories, although, surprisingly, most of his principal themes do. It is worth noting, for future reference, some of the principal themes that exhibit either characteristics outside the boundary of these categories or a mixture of characteristics from within these categories.

Two such important themes are the similarly-styled main themes from the Festival Overture and Allegro (see Ex.36 and 37). Both these themes evolve out of introductory material that is strongly based on the motion-repose alternation thematic type and both are characterised by an essentially undulating contour.

Ex.36: Festival Overture, cello bars 17-23.



Ex.37: Allegro for strings, viola bars 9-16.



The Festival Overture example (Ex.36) is in the main a staccato melody. It has for its climax point a note reiterated six times. It moves mainly at a quaver pulse, but early on employs a dotted rhythm that is made more prominent by the insertion of an 'active' rest. It is one of the few of Lilburn's themes that show evidence of melodic modulation: it begins in a minor mode based on the tonic F, but modulates quickly in its second whole bar to the dorian mode based on C. The closing few bars are particularly interesting in that they show one of the few occasions on which Lilburn makes consecutive use of wide intervals. In fact, with its two octaves and a minor third compass (ascribed in the closing three bars) it is the widest ranging in pitch of all Lilburn's orchestral melodies from the first period of composition.

The Allegro example (Ex.37) is a legato melody with a more conservative compass range of one octave. Like the Festival Overture example it is modal - in the aeolian mode based on G - but it does not modulate.

Example 38 from the second movement of Diversions is a good example of a stock Lilburn melody. It is modal (dorian based on E - although the second degree of the mode is never sounded), it ascribes an arch contour, beginning and ending on its lowest notes, it has a

restricted 'vocal' compass of one octave, and it makes heavy use of reiterated notes. The 'active' rest inserted before the final three notes helps produce a rhythmic sharpness for the cadence of the melody.

Ex.38: Diversions movement II, violin I bars 17-20.



The fourth movement of Diversions produces one of Lilburn's longest melodies. It is, in a sense, a never-ending melody in that it meanders its way above a reiterated crotchet accompaniment through a variety of modes (see Ex.39).

Ex.39: Diversions movement IV, violin I bars 5-12.



Its partnering melody (see Ex.40) makes thematic use once again of reiterated notes, and, like a number of Lilburn's shorter melodies, it possesses a one-directional obliquely-sloped contour.

Ex.40: Diversions movement IV, violin I bars 31-3.



In movement V of Diversions, Lilburn partners two themes for

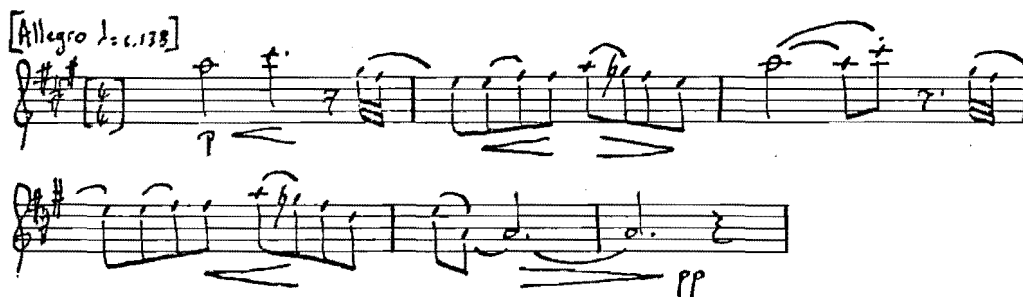
simultaneous use. The motif employed in the accompaniment is developed sequentially and is stated with sufficient frequency throughout the movement to take on the status of a theme (see Ex.41). It makes a feature of reiterated notes, and, interestingly, explores the harmonic area a key away from the tonal centre (based on a B major to E major outline in the key of A). In mood and construction, this theme owes much to the dance-like thematic type.

Ex.41: Diversions movement V, violin I bars 1-4.



Above this theme, from bar four in the movement, the violin I line states a melody that is harmonically interesting for the way it alternates use of a raised and lowered seventh degree of the scale employed (see Ex.42).

Ex.42: Diversions movement V, violin I bars 4-9.



The introduction theme to Symphony No.2 movement I (see Ex.43) is a short motif that employs, like example 40, a one-directional obliquely-sloped contour. It makes a feature of reiterated crotchets - a motif that characterises much of the movement. Its first bar contains an instance of a chromatic note (the foreign F-sharp in the key of C major) - a small pointer to the fact that the underlying harmony, with its movement in parallel major triads, is markedly chromatic.

Ex.43: Symphony No.2 movement I, viola bars 1-4.



Also containing an instance of chromaticism is the declamatory trumpet theme (see Ex.44) that bursts into the quiet texture of Symphony No.2 movement I at bar 95. Here is another melody comprised almost solely of a reiterated single note. More significantly though, it is one of the very few themes that is first articulated in a brass instrument.

Ex.44: Symphony No.2 movement I, trumpet I bars 95-8.



Most of the themes employed in the second movement of Symphony No.2 have already been discussed, in the main, as examples of dance-like themes that are constructed as a sequential repetition of a given motif. The clarinet theme of bar 44 (see Ex.45) is a similarly-spirited theme, but is based on the repetition of the notes of a pentatonic scale. This produces a characteristic wave-like contour as the melody runs down and up and down and up that scale. What gives the melody greater interest, is the rhythmic grouping of the notes in the first two bars of the extract into a 3+3+2 pulse pattern.

Ex.45: Symphony No.2 movement II, clarinet (as sounding) bars 44-7.



Melody is not the element of primary interest in the third movement of Symphony No.2. What little melody there is in this 'atmosphere' movement, derives in the main from a two-note theme first stated in the

clarinet at bar 4 (see Ex.46). However, despite the simplicity of this line, it is one of the most satisfying moments in Symphony No.2, with the repeated sounding of the note E-flat setting up some quite exquisite dissonance against the D tonal centre of the accompanying lines.

Ex.46: Symphony No.2 movement III, clarinet (as sounding) bars 4-8.



The second subject group in the fourth movement of this symphony is headed by another simple melody, this time based on four notes (see Ex.47). The simple motif that generates this theme is later employed extensively to characterise much of the movement's development section.

Ex.47: Symphony No.2 movement IV, oboe bars 97-104.



In the second subject of Symphony No.1 movement I (see Ex.48), a simple arch-contoured melody is featured. It begins in a similar vein to the chorale-like thematic group discussed above, but ends with two characteristics of the motion-repose alternation thematic type - the ornament-like embellishment and the sudden change of dynamic level.

Ex.48: Symphony No.1 movement I, cello bars 80-6.



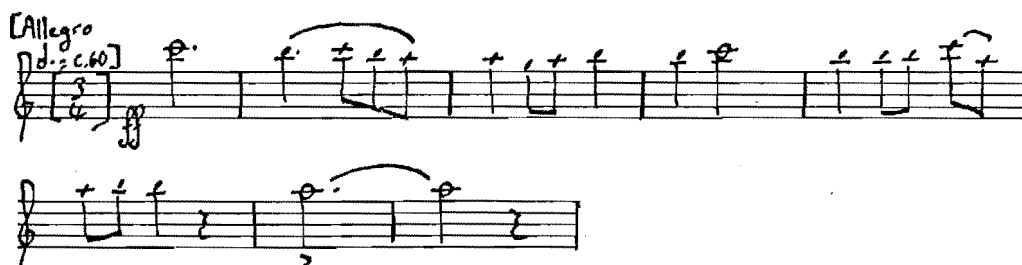
The main theme of the third movement of Suite for Orchestra is a melody that combines the typical rhythms of Lilburn's dance-like themes with the mood and slow-pulse of the chorale-like themes (see Ex.49). It is weightily articulated in octaves in the violin, viola and cello lines.

Ex.49: Suite for Orchestra movement III, violin I,II, viola, cello bars 4-7.



Example 50 from the final movement of Landfall in Unknown Seas seems a bland and directionless melody when taken out of its modal harmonic context. It is a good example of the 'secondary interest' type of melody that Lilburn sometimes uses to fill in the melodic space above a chosen modal progression. It employs only four notes in a wave-like contour, and uses only the intervals of tone and semitone.

Ex.50: Landfall in Unknown Seas movement IV, violin I bars 18-25.



The fifty examples quoted above comprise most of the principal themes, and a significant number of the secondary themes, from Lilburn's major orchestral and string orchestral works of his first period of composition. As such, they represent an ideal sample to subject to a statistical analysis. From such a procedure, broad conclusions can be drawn about the nature of Lilburn's melodic writing in this period.

Instruments used to announce themes

Thirty-five of the examples are drawn from orchestral works. Of these, only one is announced in the brass - example 44. Only one is

shared between groups of instruments - example 11 in which the cello, bassoon and clarinet announce the theme in unison. Of the remainder, twenty themes are announced in the strings (the majority of these in the violin lines), and thirteen are announced in the woodwind (this figure includes the two themes announced in the horns). As has been pointed out above, the lyric-pastoral themes are usually stated in the woodwind. The most significant facts to be drawn from these figures are: there is an extremely low incidence of thematic statements announced by the brass; and there is a low incidence of mixed orchestral colours used in thematic announcements.

As is to be expected, the majority of the string orchestral themes are announced in the violins, particularly the first violins.

Compass range of the themes

This aspect is difficult to analyse with any precision, because a number of the examples are written with either a parallel harmony line, or with divisi lines, or shared between two instruments in different registers. Ignoring these extra lines and the swapping of registers, it can be concluded that ten of the fifty melodies have a compass range of less than a perfect fifth; a majority of twenty-seven have a compass range of between a perfect fifth and an octave inclusive, nine have a range of between a ninth and a twelfth inclusive, two above a twelfth, and two over two octaves. These figures are distorted in favour of the melodies with compasses of over one octave because a number of the melodies make use of octave transposition, or the sequential transposition of a small-compassed motif. Such melodies include examples 13, 21, 22, and 36. Reducing these melodies to the compass ranges of their generating motifs, the figures show an overwhelming preference for melodies an octave or less in compass, thus:

Table 1: Compass Ranges of melodies

less than a perfect fifth	..	..	..	12
up to an octave	..	..	..	31
below a twelfth	..	..	..	5
below two octaves	..	..	..	1
above two octaves	..	..	..	1

The widest ranging melodies are examples 24 and 36. No fewer than eighteen melodies have a compass range of exactly one octave.

Whatever figures are used for this compass analysis, the evidence strongly suggests a preference for melodies of a restricted range. In a

sample of vocal or choral music such repeated use of limited ranges might well be expected. In a sample of orchestral music it is surprising, and can well be regarded as a distinguishing characteristic of Lilburn's melodic writing.

Scales/modes employed

Of the fifty thematic examples, thirty-eight could be said to be of a diatonic nature, two diatonic and modulatory, seven chromatic, two chromatic and modulatory, and one (the two-note theme from Symphony No.2 movement III - example 46) of an indeterminate nature. Of the forty themes that could be called diatonic, eighteen show strong evidence of being modally based (this figure does not include melodies that could arguably be called ionian in mode rather than major in tonality) and three are pentatonic.

However, only thirteen of the 'diatonic' themes use all seven notes of the diatonic scale (without modulation). Eight of these are modal. A further eight themes use six of the seven notes of the diatonic scale, with six of these themes showing evidence of modality.

Of the themes designated chromatic, only two are consistently so: two themes from Diversions. The first of these, example 12, draws its chromaticism from the meandering chromaticism of the chorale-like harmonisation. The second of these, example 39, draws its chromaticism from the alternating D major - D minor chords of the accompaniment. The chromaticism employed in both these melodies can only be described as mild. The chromaticism employed in the other 'chromatic' melodies is so infrequent as to scarcely warrant the designation. Often it is only one note of the otherwise diatonic melody that is chromatically altered.

Thus, it can be safely concluded that Lilburn's melodies are mainly diatonic and often modal. What is possibly of greater interest than this is the high incidence of themes employing less than six notes of the diatonic scale. However, apart from his pentatonic melodies, no attempt appears to have been made by Lilburn to exploit the characteristic sounds of these limited-pitch (or gapped) scales. Usually the missing scale notes are to be found outside the limited compass range of the melody.

Use of intervals in melody

The following table shows the frequency with which Lilburn uses particular intervals in his melodic writing. The figures are drawn from

the fifty above examples. All intervals have been counted except those interjectory phrases bracketed in the examples, and those intervals used in accompanying lines.

Table 2: Intervals used in melodies

reiterated note	24.22%	Total sample of intervals = 1416
semitone	.. .. .	15.47%
tone	.. .. .	38.98%
minor third	.. .. .	7.56%
major third	.. .. .	4.59%
perfect fourth	.. .. .	4.38%
augmented fourth/diminished fifth		NIL	
perfect fifth	.. .. .	2.54%
minor sixth	.. .. .	.85%
major sixth	.. .. .	NIL
minor seventh	.. .. .	.57%
major seventh	.. .. .	NIL
octave	.. .. .	.35%
greater than an octave	.. ..	.49%

This table reveals a number of salient points about Lilburn's melodic construction: firstly, there is the high incidence of reiterated notes. One might well expect to find one-quarter of the intervals used in the syllabic settings of vocal music to be reiterated notes, but in orchestral writing it is a surprisingly high proportion. Certainly this figure is artificially boosted because of Lilburn's predilection for themes that prominently feature a single note, but no fewer than twenty-seven of the fifty examples contain one or more occasions on which a particular note is sounded in succession at least three times.

Secondly, the extremely low incidence of intervals of more than the perfect fifth is very surprising. It becomes even more significant when considering that of the thirty-two occasions on which an interval greater than a perfect fifth is used, twenty-nine of these appear in two of the themes - examples 32 and 33 - and two of the remaining three occur at points where a melody undergoes octave transposition. This leaves one incidence of an interval greater than a perfect fifth - the octave leap at the beginning of the main theme of Song of the Antipodes (Ex.13).

The fact that no augmented fourths or diminished fifths are used is perhaps not surprising considering the strictly diatonic nature of most of the themes. Likewise, it could be expected (in conventional diatonic melody writing) that the majority of intervals used would be of the second (tone and semitone). The 5:2 ratio of use of intervals of the tone and semitone corresponds to the ratio of appearance of those intervals within most diatonic scales.

Thus, Lilburn's melodies of this period are in the main scalar. They are characterised by an abundant use of reiterated notes and an absence of intervals wider than a perfect fifth. They make occasional use of minor thirds, major thirds, perfect fourths and perfect fifths, but arguably in less frequency than one might reasonably expect.

Durations of melodies and motivic content

Durations of themes are difficult to assess as a large number of variable factors are present. In general, Lilburn's melodies tend towards being short. This is due in the main to the fact that many of the melodies are built on one idea or motif. At least one-half of the above fifty examples are based on only one dominating idea or motif.

Embellishments in the thematic line

Many of Lilburn's themes are characterised by little rhythmic configurations that are quasi-ornamental in design. Some themes do make use of ornaments such as trills, grace notes and tremolandi, but usually the embellishments are written out in full and do not function, strictly speaking, in the same manner as traditional ornaments. At least one-half of the fifty examples contain some form of embellishment or ornamentation. The most common of these embellishments are a rapid oscillation between two notes in the manner of a mordent, and a configuration in the manner of a turn joining two notes more than a tone apart. To illustrate this, consider the extracts contained in the following table.

Table 3: Common Embellishments

A) Oscillation in the manner of a mordent

1. Aotearoa Overture
violin I, II
bars 30-1
(see Ex.2)



2. Festival Overture
violin I
bars 10-11
(See Ex.5)



3. Landfall in Unknown Seas
movement I, violin I
bars 12-13
(see Ex.34)



4. Symphony No.2 movement IV
violin I
bars 5-6
(see Ex.4)



B) Configuration in the manner of a turn.

5. Festival Overture
clarinet (as sounding)
bars 77-8
(see Ex.8)



6. Aotearoa Overture
cello and viola
bars 38-9
(see Ex.33)



7. Symphony No.1 movement II
clarinet (as sounding)
bars 33-4
(see Ex.9)



8. Symphony No.2 movement IV
oboe
bars 12-13
(see Ex.19)



A third common embellishment to the melodic line is a rhythmic figure that bears resemblances to the scotch-snap. This figure is a characteristic of not only Lilburn's melodies, but also his rhythms, harmonies, and, to a certain extent, his forms. Because of this figure's importance as a hallmark of his compositional style, it will be discussed separately below.

Rhythms and syncopations

Lilburn's melodic rhythms have already been implicitly discussed in conjunction with the initial categorising of his thematic types. It

will be remembered that rhythm was one of the primary elements in determining the nature of these categories. The motion-repose alternation thematic type juxtaposes rapid movement with sustained notes. The dance-like thematic type makes use of heavily syncopated, perky rhythms. The chorale-like themes use slow-pulsed, constant rhythms, whilst the lyric-pastoral themes comprise, in the main, a legato blend of neighbouring-length note values. The themes that display prominence of a single note often tend towards an exclusive employment of a single note-length (usually a quaver).

The incidence of syncopation in Lilburn's melodies is also related to these five thematic categories. Frequency of syncopation ranges from minimal occurrence in the chorale-like themes to extensive occurrence in the dance-like themes. However, it is only on rare occasions that Lilburn's syncopation disturbs the pulse of the music for more than a beat or two. A number of the examples from Suite for Orchestra show a tendency towards this (see Ex.26, 31 and 49), pointing the way to Lilburn's use of rhythm in the works of his later periods of writing. Of the remaining works examined, only one melody can be found - the cello melody from Symphony No.1 movement I (see Ex.48) - where syncopation is sustained sufficiently for the rhythm of the melody to cut across the pulse of the music.

Thus, Lilburn uses syncopation to colour particular beats rather than to upset the ongoing pulse.

Dynamics

Apart from the motion-repose alternation themes where important thematic use is made of dynamics (as discussed above), little notable use is made of this element of music in his melodies. Most of the themes carry a modicum of dynamics markings.

Melodic Contours

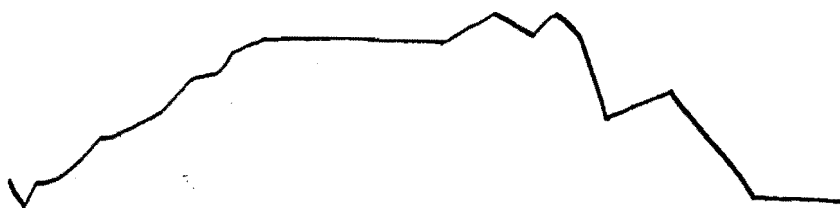
Because of the generally limited compass ranges of Lilburn's melodies, and because of the extremely high incidence of reiterated notes and intervals of the second (as sampled above, almost 80% of the intervals in Lilburn's melodies are less than a minor third), one might reasonably expect Lilburn's melodies to be characterised by a generally horizontal, and, in the main, flat contour. This is, of course, the case, but within the above-mentioned limitations he achieves a surprising variety of distinctively-shaped contours. The general arch-shaped contour (as used

in examples 7,12,17,18,23,24 and 38) seems to be his most popular choice, along with an obliquely-lined, one-directional contour (as in examples 3,14,40,43 and 44). For illustrations in graphic form of Lilburn's characteristic contours, consider the following table:

Table 4: Graphic illustration of characteristic contours.

A) Arch-shaped contours.

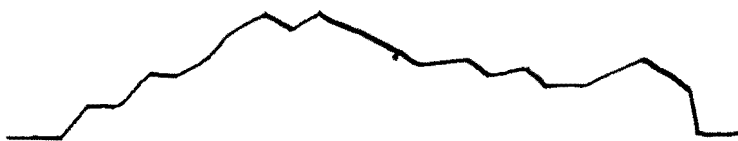
1. Symphony No.2 movement II (see Ex.24)



2. Diversions movement II (see Ex.12)



3. Diversions movement II (see Ex.38)



4. Aotearoa Overture (see Ex.7)

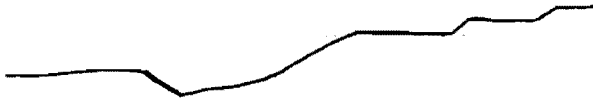


B) Obliquely-lined contours.

5. Symphony No.1 movement III (see Ex.3)



6. Symphony No.2 movement I (see Ex.43)



7. Symphony No.1 movement II (see Ex.14)



C) Horizontal/flat contours.

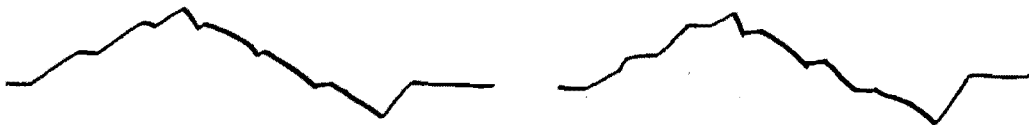
8. Symphony No.1 movement I (see Ex.29)



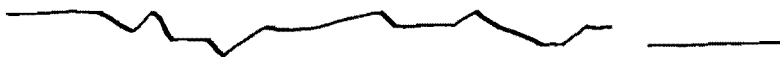
9. Symphony No.2 movement I (see Ex.6)

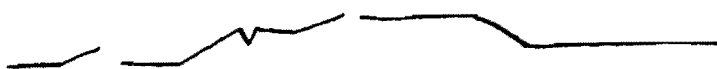
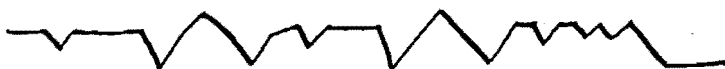


10. Diversions movement III (see Ex.28)



11. Landfall in Unknown Seas movement IV (see Ex.50)



12. Song of the Antipodes (see Ex.10)13. Suite for Orchestra movement IV (see Ex.26)

The reason for Lilburn managing to achieve interesting contours within a limited compass range and with a limited choice of intervals, is that most of his melodies seem to either begin or end at either the highest or lowest pitch. Out of the above fifty examples, no less than forty begin or end at the extremes of the compass range. Ten of these forty both begin and end at the extremes of the compass range.

Table 5: Incidence of beginning or ending melodies on extremes of compass range.²

Begins on highest note	3
Ends on highest note	1
Begins on lowest note	10
Ends on lowest note	16*
Begins and ends on lowest note	3
Begins and ends on highest note	1+
Begins on lowest note, ends on highest note	0
Begins on highest note, ends on lowest note	6

However, the aural effect of this use of pitch extremes to announce

-
2. *This figure is perhaps artificially high due to the arbitrariness of the endings of some of the examples. The two 'springboard' melodies (Ex.32 and 33), for example, were left in mid-statement on their lowest notes. However, had the Allegro theme (Ex.32) been continued to its logical conclusion it would have been shown to end on its highest note.

+ This theme was the two-note theme (Ex.46) of Symphony No.2 movement III. Its contour, needless to point out, is horizontal and flat in the extreme, and whichever way the two notes were ordered it had to begin and end on an extreme. However, by the same token, the three-note "Maori-chant" motif of Suite for Orchestra movement II (Ex.30) is scored to begin and remain on its highest note for most of its duration before dipping down to make use of its lower two notes.

These, and other minor discrepancies, however, do not affect the validity of the generalisation that Lilburn seems to favour beginning or ending his melodies on extremes of the compass range.

or conclude a thematic statement is, nevertheless, minimalised by the fact that most of the melodies have a limited compass range.

In the wider-ranged melodies where any impact from this use of pitch extremes is felt, the effect achieved is in the main related to whether the pitch extreme used is low or high. If high, the melody will usually have a distinctive beginning or ending. If low, the melody will usually emerge from, or re-emerge with the general orchestral texture. However, as prominence of a theme in an orchestral texture is more dependent on factors such as the relativity of dynamics and the weight and colour of orchestration, this point should not be pursued beyond this brief mention.

In general, then, it can be observed that the limited compass ranges and the high incidence of intervals of less than a minor third necessarily give rise to a horizontal and flat contour for most of Lilburn's melodies.

Summary

Because the element of melody is at the heart of Lilburn's music from this first period of composition, it is worth summarising the characteristic points noted in the above discussion.

It has been shown that most of his principal melodies can be grouped into five distinct categories. The motion-repose alternation melodic type alternates little bursts of rhythmic activity with moments of repose. This type also make integral use of sudden changes of dynamics. Such themes are usually announced by string instruments, and show a high incidence of use of ornament-like embellishments.

Where a motion-repose alternation theme is used as the principal or introductory theme, it is often contrasted with a melody of lyric-pastoral qualities. These are usually gentle, undulating melodies, stated in the woodwind at a quieter dynamic.

The chorale-like melodies are usually slow-pulsed and show an extended use of one idea. These melodies are often afforded homophonic treatment in orchestration with the addition, perhaps, of an independently moving bass-line.

The dance-like themes are characterised by sprightly rhythms and a high incidence of syncopation. The prominence-of-single-note themes show a frequent use of a single rhythmic note value, and continually return to the sounding of a particular pitch.

With few exceptions, all of Lilburn's themes are announced in either the strings or the woodwind. The brass is rarely used to announce

a theme, and the woodwind and string colours are rarely mixed at such points.

Most of the melodies have a compass range restricted to an octave or less. This, in conjunction with the facts that Lilburn rarely uses intervals of more than a perfect fifth, and mostly confines his intervals to those of the second or to reiterated notes, leads to the contours of his melodies being generally horizontal and flat.

His melodies are scalar and almost invariably diatonic, with frequent use of modes being in evidence. His melodies tend towards being short and are often based on only one motif or idea. His rhythms in the main follow conventional patterns of stress, pulse and groupings. Where syncopation is used it is confined to the displacement of one or, at most, two consecutive beats.

Most of his principal themes show evidence of being instrumentally conceived. However, many of the characteristics seen to be held in common by most melodies are perhaps more characteristic of melodies for the voice.

His themes are what could be called conventional themes that, although not usually singable, are usually memorable. At best they are striking and vibrant, well-sculptured and highly expressive; at worst they tend to hover in one register, lack defining characteristics, and fail to assert themselves. It is testimony to a strength of Lilburn's composition that melodies of the latter type are rare.

FORM IN LILBURN

With few exceptions, Lilburn's compositions from his first period of composition are all constructed on conventional principles of design. Symmetry and balance in the ordering of material seem to be the governing ideals, with the melodic phrase used as the basic building block.

Most of his works show close allegiance to traditional classical structures such as sonata-form, rondo, theme and variations, ternary, binary, and fugue. Some show evidence of a nineteenth-century rhapsodic approach to structure. None show evidence of a 'twentieth-century' approach to form: of the concentrated pre-designed ordering of material that appears in his later works.

Lilburn professes to have spared little thought for formal design in the early works of his first period of composition.¹ The Aotearoa Overture, he states, was written so hurriedly, to meet an impending deadline, that there was no time to plan its structure. Any form that is present in the work, according to Lilburn, is intuitive and resulted from the directions in which the work shaped itself. He is quick to add also, that the teaching at the Royal College of Music, London, during the years he was a student, was "... very conservative; very traditional."²

From this can be assumed that detailed attention to the study of classical forms was given at the College, and that any evidence of classical forms in his early works resulted, perhaps unconsciously, from this close study. Also, his years of study at Canterbury College had included a course in "Form in Composition". His pass mark for this course, which he was enrolled in in 1935, was one of the highest he received during his study at Canterbury College.³ He was, in short, well acquainted with traditional classical forms.

If an article in the New Zealand Listener is to be believed, Lilburn did pay close attention to formal design in later works from his

1 Douglas Lilburn in conversation with author October 1982.

2 *ibid.*

3 Transcript of Douglas Lilburn's Academic Record at the Canterbury University College. Copy at Alexander Turnbull Library.

first composition period. In referring to Symphony No.1, he is quoted in this article as saying: "I had trouble with the form of the last movement long after the rest had taken shape". The description of the symphony that this article offers concentrates on outlining the traditional structures and key relationships of the work.

"The key is A minor. A figure which dominates the first movement is heard at the outset on the trumpets. Woodwind and strings then develop this in major tonalities. 'Cellos announce a second subject and then a third, which are both developed by the rest of the strings. After that development and recapitulation go on together.

The second movement is a rather formalised *Andante*. The strings lead off and then there is a woodwind theme which is restated by the strings against antiphonal brass.

The last movement returns to the A minor mood of the opening, but has a self-contained middle section in the major with elements of rondo form in it."⁴

However, for the purposes of stylistic analysis, it is immaterial whether or not Lilburn paid close attention to structuring his works formally. The fact remains that his music of this period does show evidence of construction on conventional principles of design and that his chosen structures frequently owe allegiance to traditional classical forms.

Small Structures: ternary forms

In many of Lilburn's smaller-proportioned compositions his adherence to conventional principles of design and his use of traditional structures can be clearly seen.

Take, for example, his Diversions for strings of 1947. All five movements that comprise this work show evidence of use of ternary form. All are constructed as a succession of phrase-by-phrase statements of themes. Key relationships are important in that they highlight the introduction of new material and signpost the different sections within each movement. There is little sign of development of material beyond variation of a given phrase. Often a section of music is solely comprised of a matching of two similar melodic phrases: the first of which moves away from the tonic to cadence, whilst the second moves back to the tonic.

4 Lilburn's First Symphony. New Zealand Listener vol.24 no.619, 11 May 1951:9.

However, within these traditional patterns of ordering, Lilburn does not adhere strictly to conventional principles. His phrases, for example, are as often of irregular length as they are of symmetrical two, four, or eight bars length. His key changes are frequently to distantly related or unrelated keys, and the third sections of this three-part ternary forms rarely show an exact restatement of material. A closer examination of the five movements of Diversions will serve to illustrate the above points.

Movement I (*Vivace* ♩ = c.138) follows the formal plan of a minuet and trio. The minuet is in ternary form with a four-bar introduction and a four-bar codetta:

Table 1: Structure of Diversions movement I.

Bar Nos. 01-04	Introduction
05-20	A1
21-29	B
30-41	A2
42-45	Codetta

The second version of the minuet follows this same bar-by-bar pattern with two exceptions: the contents of the A1 section are abbreviated by two bars, and the four bars of the codetta are expanded into a twelve-bar coda.

The presentation of material within each section is strictly phrase by phrase. With the exception of the phrase that begins the A2 section, all phrases are organised in matching pairs of an opening and closing statement of the theme. The opening statement always ends on the dominant, the closing statement always ends on the tonic. The length of each phrase, however, varies markedly as the following phrasal schema details:

Table 2: Phrase lengths of Diversions movement I.

Introduction:	one 4-bar phrase.
A1:	one 3-bar preparatory 'vamp', 7-bar and 6-bar statement of theme.
B:	5-bar and 4-bar statement.
A2:	5-bar, 3-bar, and 4-bar versions of theme.
Codetta:	4 bars.

With such irregularity of phrasing, it is almost as if Lilburn is poking fun at his own use of an otherwise symmetrical and well-balanced form.

The trio has an interesting, if likewise symmetrical, form. It comprises six sections ordered A1,B1,A2,B2,A3,B3. Sections A1,A2 and B3 are nine bars each in length, whilst sections B1,B2 and A3 are all eight bars in length.

Section A1 (bars 46-54) announces a four-bar theme that is clearly divisible into an antecedent and consequent figure. Section A2 (bars 63-71) explores the antecedent figure, and section A3 (bars 80-7) explores the consequent. The B sections are all based on the four-bar second theme announced at bars 55-8.

Like the statements of the themes in the minuets, the statements of the themes in the trio are coupled as a matched pair of opening and closing statements. The harmonic direction of these opening and closing statements, however, is not so clearly dominant-to-tonic as in the minuets.

In this movements of Diversions, key relationships are integrated into the design of the work. The A sections of the minuet are all in the tonic and contrasted with B sections in the dominant. Both minuets share the same tonic key of A major. The beginning of the trio is marked by a change of key signature from three sharps to no accidentals. The new tonality is never clearly defined, but seems to be based on the distantly related tonal centre of F - mainly through the repetition of that note in the accompanying lines. The B1 section of the trio likewise possesses an ambiguous tonality that seems to be based on B-flat. Each succeeding section of the trio is thus marked by a change in tonal centre.

Movement II (*Poco adagio, espressivo* ♩ = c.58) of Diversions is in ternary form. Its outer sections comprise a chorale-like treatment of a simple two-bar theme, ordered neatly into a succession of two-bar phrases. Both outer sections are twelve bars in length, and both show the same linking of the second and third phrases and the fourth and fifth phrases. The other phrases are all separated from each other by a tutti quaver rest. The effect of this linking is to make the twelve-bar sections sound as if they are constructed on a two-bar plus four-bar plus four-bar plus two-bar pattern.

A marked contrast to the sombre and dignified outer sections is found in the middle section of the ternary form. Set at an *allegro* (♩ = c.138) tempo, this section comprises a series of florid phrasal variations of a melody first heard in its entirety at bars 17-20. With its startling contrast of mood and tempo between the sections, this movement recalls the spirit of the Hungarian *czardas*, although of course the *czardas* extends the alternation of contrasting sections beyond the confines of ternary form.

Like the first movement of Diversions, integral use is made of key changes within the formal design of the movement. The prevailing key of the outer sections is B minor, whilst that of the inner section

is E minor. The divisions between the sections are marked by changes of key signature – from two sharps to one sharp, and back to two sharps.

Movement III (*Presto* ♩ =144) shows a return to the use of the minuet and trio form. Again, the music is developed phrasally with successive versions of the themes being paired into opening and closing statements.

Key changes also play an integral role in the structuring of the movement. The B section of the minuet shows an exploration of the relative major of the A aeolian tonic key, whilst the trio delves into keys related to the tonic major.

Like movement I, the form used for each minuet is ternary, whilst the trio is based on a design of alternating use of two different ideas. Also like movement I, a four-bar introduction recurs to signpost the various sectional demarcations, and the first theme is preluded by a preparatory 'vamp' in the accompanying instruments.

The following is a tabulation of the form:

Table 3: Structure of Diversions movement III.

<u>First minuet</u>	
001-004	Introduction
005-028	A1 includes 4-bar preparatory 'vamp'
029-044	B
045-048	Introduction merged with preparatory 'vamp'
049-064	A2
<u>Trio</u>	
065-079	A1
080-088	B1
089-096	A2
097-105	B2
<u>Second minuet</u>	
106-109	Introduction
110-133	A1
134-149	B
150-153	Allusion to Introduction
154-169	A2
169-173	Coda

Movement IV (*Andante* ♩ =c.44) of Diversions shows evidence of being constructed within a ternary frame of reference. It comprises two outer sections featuring similar material along with a middle section contrasting in mood and tempo (marked *pîu mosso* ♩ =c.52). However, a closer inspection reveals that the middle section is merely a contrasting treatment of the same material as presented in the outer sections. A comparison of bars 5-6 with bars 31-2 is sufficient to reveal that the same three distinct strands of thought form the basis of both outer and inner sections (the sustained notes of the violin II line in the first extract are a remnant from the introduction that is replaced from bar 7 with use of the viola figure of bars 5-6):

Ex.1a: Diversions movement IV, bars 5-6.

Ex.1b: Diversions movement IV, bars 31-2.

Two formal processes are in fact at work in this movement. The first is the organisation of contrasting treatment of the material into a ternary design. The second is the organisation of the material into a theme and variations, with each succeeding variation being of approximately eight bars length. The 'theme' of the variations is the three distinct strands of thought shown above: the slow-pulsed violin melody that meanders chromatically (idea x); the reiterated crotchets of the viola (idea y) which, incidentally, constitutes a two-bar ground that is played no less than nine times before its pattern is broken; and the sounding of triads in the cello line (idea z). The 'variations' sometimes overlap to produce phrases of less than eight bars length. The following section-by-section tabulation of the work illustrates the two formal processes at work side by side:

Table 4: Structure of Diversions movement IV.

Bar Nos.	<u>Ternary</u>	<u>Theme and Variations</u>
01-04	Introduction. - establishes ground in the viola (idea y) with triads in cello (idea z). Slow pulsed violin II line preludes the sounding of idea x at bar 5.	Introduction.
05-12	A1.	'Theme' stated with all 3 ideas present in the original.
13-19	A1.	'Variation I' in which idea x is presented in the cello, idea y continues in viola, idea z drops out of texture.
19-27	A1.	'Variation II', modulation of tonal centre. Idea x in violin I, idea y stops working as ground bass but continues to appear sporadically as reiterated crotchets.
27-30	Codetta/link passage	Link passage based in the main on idea y.
30-37	B.	'Variation III' based on all three ideas in new guise.
38-45	B.	'Variation IV' based on varying use of all three motifs in new guise.
46-52	Transition passage based on amalgamation of A1 (bars 13-19) and material from B.	'Variation V' based on 'Variation I' with use of idea x as appearing in 'variation III'.
52-58	A2 using material in exact repetition from bars 19-27.	Repeat of 'Variation II'.
58-63	Coda.	Coda.

The form of this movement, then, shows a departure from the clear-cut, simple designs of the first three movements. However, symmetry and balance still characterise the form, and construction is still based on a succession of phrase-by-phrase statements.

In movement V (*Allegro* ♩ = c.138) of Diversions, Lilburn makes use of the principles of rondo form, or rather, it is the rondeau form in which a rondeau (refrain) is alternated with a couplet (verse). The music is strictly phrasal: with few exceptions it proceeds in blocks of four bars apiece. There are five couplets presented in all, with each couplet being a variation of the first couplet (bars 5-8). Sometimes these couplets are scored with homophonic accompaniment, other times they are accompanied by a variation on the rondeau refrain. Alternation between the couplet and the rondeau is not kept strictly to every four

bars: sometimes a variation on the rondeau follows a statement of the rondeau, and in the case of the fifth couplet, the statement is broken into two two-bar phrases each alternating with a two-bar version of the rondeau.

Two changes of key signatures occur in this movement. These divide the music naturally into three sections. With the return to the original key in the third section, a ternary form organisation is suggested. However, beyond the recurrence of the rondeau phrase, no attempt is made in the third section to restate the material as presented in the first section. The changes of key occur in this movement more to provide a variety of tonality than to signpost the formal design of the movement.

The following tabulation of the structure of the movement shows quite clearly Lilburn's use of the rondeau-couplet alternation in blocks of four-bar phrases:

Table 5: Structure of Diversions movement V.

Bar Nos:	01-04	rondeau
	05-08	couplet 1
	09-12	rondeau
	13-16	rondeau variation 1
	17-20	couplet 2
	21-24	rondeau
	25-28	rondeau variation 2
	29-32	couplet 3
	33-36	rondeau modulating to E-flat
	37	link bar
	38-41	couplet 4
	42-46	rondeau modulating back to A major
	47-50	rondeau
	{ 51-52	couplet 5 first part
	{ 53-54	rondeau half statement
	{ 55-56	couplet 5 second part
	{ 57-58	rondeau half statement
	59-66	coda based on fragmentation of rondeau.

Thus, the five movements of Diversions are all constructed on conventional principles of design. Symmetry and balance in the ordering of material are the governing ideals. The phrase is the basic building block. There is little evidence of development of material beyond variation of a given phrase. Key changes are integrated into the formal structure of the movements. Matching melodic phrases are paired to form opening and closing thematic statements.

The only occasions on which the texture is not dominated or

motivated by a phrasal statement or variation of a theme is where an introductory 'vamp-like' ostinato is used, or where a codetta contains some linking material, or where a coda serves to complete a movement through repetition of a particular figure.

Thus, apart from the varied use of irregularly-lengthed phrases, there is little that is unusual about Lilburn's small structures and his application of ternary-based forms.

Medium Structures: Episodic, Rondo, Modified Sonata Form

One main factor distinguishes Lilburn's medium-proportioned structures from his small-proportioned structures, and that is length. The same conventional principles of design as found in the Diversions are evident in, for example, the first movement of Landfall in Unknown Seas, or the second movement of Symphony No.2. The phrase is still the basic building block, and melodic phrases are still paired to form opening and closing thematic statements. The melodic phrase still dominates the music which proceeds in phrasal blocks of thematic statement or variation. Little evidence of development of material can be found beyond phrasal variations of the melodies. Successive phrases of material are shaped into self-contained sections which are linked with other self-contained sections. These, in turn, are shaped to form movements.

The extra length that distinguishes the medium-proportioned structures from the small-proportioned structures results from either a greater number of phrases comprising a section or a greater number of sections comprising a movement. As was seen, some of the sections of material in the Diversions comprise no more than a matched pair of opening and closing themes, and some of the movements comprise no more than three short sections of material. Lilburn's medium-proportioned structures are extended well beyond this bare minimum.

In Landfall in Unknown Seas, the similarities of structure are immediately apparent. A symmetrically phrased theme (Ex.2) is announced from bar 1 in the violin 1. However, this theme is longer than any employed in the Diversions. Whereas the themes in Diversions were usually one phrase in length, or at most two very short phrases, this theme comprises two four-bar phrases. It is answered from bars 9-16 by a matching statement of the theme that serves to close the melodic line (if not the harmony) on the tonic:

Ex.2: Theme 1 of Landfall in Unknown Seas movement I, violin I bars 1-16.

Following this, a ten-bar passage introduces two distinctive short motifs (motif x and motif y) in quick succession. The first of these (motif x) (Ex.3) is stated in the first violins. It is treated imitatively in the cello line, and is shaped into a four-bar phrase:

Ex.3: Theme 2, motif x of Landfall in Unknown Seas movement I, violin I, cello bars 17-20.

A second statement of this phrase, transposed an octave higher, is truncated by one bar with the appearance of motif y (Ex.4), a one-bar motif that is immediately repeated twice:

Ex.4: Theme 2, motif y or Landfall in Unknown Seas movement I, violin I bars 24-6.

The first theme (theme 1), along with these two motifs that form the second thematic group (theme 2x and y) comprise the first section of

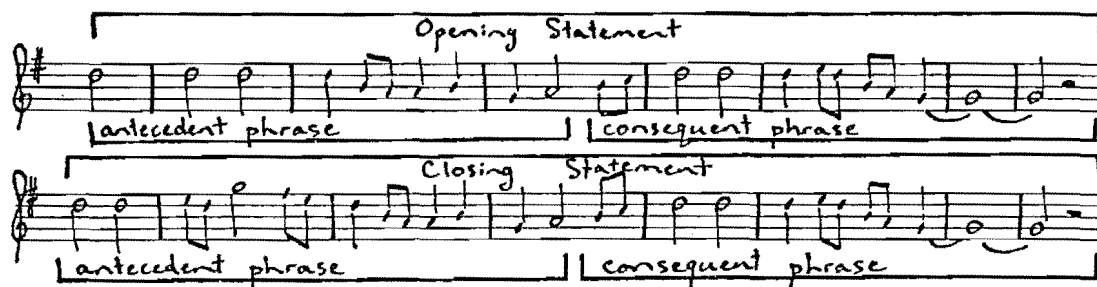
material for this movement. Apart from a lengthier first theme, there is little thus far to distinguish this movement from the small-proportioned movements of Diversions. However, instead of moving into a contrasting section following the completion of the second thematic group, Lilburn elects to repeat the first section in its entirety. It is not an exact repetition though; theme 1 is stated in the key of E major rather than the initial G major, and the closing statement of the theme is altered to effect a modulation back to the original key. This coincides with the repetition of the second thematic group.

Lilburn then begins his second section at bar 55. This lasts through until bar 101, and comprises two symmetrically-lengthed themes. The first of these (theme 3) (Ex.5) is a rather insipid theme that is quickly overshadowed by the more rhythmically pronounced second theme of the section (theme 4) (Ex.6). Theme 3 is first stated at bars 55-62 in the first violins. It is matched from bars 63-70 by an even weaker 'closing' statement. However, the weakness of these two statements of theme 3 is disguised to a certain extent by a counter-phrase in the viola line (bars 61-5) that anticipates theme 4. This counter-phrase spans the join between the two statements of theme 3 to provide one of the few instances in the movement where Lilburn moves to break the dominance of the strict phrase-by-phrase construction.

Ex.5: Theme 3 of Landfall in Unknown Seas movement I, violin I and viola bars 55-70.

Theme 4 is stated fully for the first time from bar 70. Like theme 1 and 3 it is matched with a 'closing' statement of the theme:

Ex.6: Theme 4 of Landfall in Unknown Seas movement I, violin I bars 70-85.



Like the first section (section A), this section (section B) does not close immediately upon the conclusion of the announcement of both themes. Unlike section A, however, section B continues on with brief phrasal variations on the two four-bar phrases that constituted theme 4. Four four-bar variations are scored (the variations differ only slightly from the originals), with the third and fourth variations showing a marked modulation away from the original G major tonality.

The third, and final, section of this movement begins at bar 102. In that it serves to recall all the themes stated in the first two sections, and in that it introduces no new material, this section (section C) could be called a recapitulation section. This being the case, then the structure of the movement, with its dichotomy of exposition and recapitulation of material, owes allegiance to the traditional patterning of modified or abridged sonata form.

The recollection of material in section C is, however, randomly ordered, and punctuated with instances of phrasal variation of the material. Although no attempt is made to reconstruct the exposition patterns of sections A and B, the recapitulatory material of section C proceeds in a stricter succession of phrase-by-phrase statements, with the melody at all times clearly dominating the texture. With the exception of the material comprising the coda, all the phrasal statements are ordered into blocks of four bars, as the following tabulation indicates.

Table 6: Structure of Landfall in Unknown Seas movement I bars 102-180.

Bar Nos.	102-105	theme 2 motif x repeated in new key.
	106-109	theme 2 motif x.
	110-113	theme 2 motif x repeated in further new key.
	114-117	theme 2 motif x phrasal variation.
	118-121	theme 4 exact repeat of antecedent phrase.
	122-125	theme 4 exact repeat of consequent phrase.
	126-129	theme 4 phrasal variation.
	130-133	theme 4 exact repeat of consequent phrase.
	134-137	theme 4 merged with theme 2 motif y.
	138-141	theme 4 phrasal variation.
	142-145	theme 4 merging with theme 2 motif y.
	146-149	theme 2 motif y extended.
	150-153	theme 3 exact repeat of antecedent phrase.
	154-157	theme 3 exact repeat of consequent phrase.
	158-161	theme 1 exact repeat of antecedent phrase.
	162-165	theme 1 merging with theme 2 motif y.
	165-180	Coda, proceeding in blocks of two-bar phrases.

Thus, the form of the first movement of Landfall in Unknown Seas is, to all intents and purposes, an expansion of the small-proportioned ternary structures commonly found in Diversions.

Section A of Landfall in Unknown Seas movement I is lengthened (in comparison with the first sections of Diversions) through the use of a longer, two-phrase first theme, and through the repetition (albeit a varied repetition) of the statements of the first two themes.

Section B is lengthened with the addition of a sixteen-bar passage exploring phrasal variations of the section's second theme (theme 4). In both sections, as in Diversions, construction of material comprises a succession of phrase-by-phrase statements of the themes. These statements proceed in matched pairs of 'opening' and 'closing' statements of the thematic phrase, and the thematic material at all times dominates the texture.

In Diversions, the third section of each movement usually entails a recollection or direct restatement of material from the first section. The fact that the third section of Landfall in Unknown Seas recalls and restates material from both preceding sections is perhaps due to the lengthier proportions of these sections. A full repetition and recollection of section A would arguably have over-exposed the material. By mixing material from both sections Lilburn is able to construct a third and final section of equal length, thus achieving a structural balance for the movement. This mixture of material in the final section clearly points the way to the recapitulation sections of his larger-proportioned works, as will be discussed later.

If greater size to the first movement of Landfall in Unknown Seas

(in comparison to the five movements of Diversions) is achieved through the lengthening of each section, then greater size is achieved in the second movement of Symphony No.2 through the addition of extra sections, as well as through the lengthening of each individual section.

With its five section A1-B-A2-B-A3 structure, the second movement of Symphony No.2 is clearly written in rondo form. Section A1 (bars 1-42) presents three rhythmically inter-related themes (themes 1,2 and 3) which are contrasted through being based on differing modes or scales. Each theme is four bars in length and is matched with a succeeding 'closing' statement that serves either to bring the melody back to the tonic, or to assist in modulating the material to a new mode or key. Theme 2 (see Ex.7) is a possible exception to this pattern in that it is basically comprised of a two-bar antecedent phrase cadencing on the dominant, followed by a two-bar consequent phrase cadencing on the tonic:

Ex.7: Theme 2 of Symphony No.2 movement II, oboe bars 9-13.



The 'closing' statement paired with this theme takes the music away from the tonic, but returns it for the beginning of the succeeding phrase:

Ex.8: Closing statement to theme 2 of Symphony No.2 movement II, oboe and violin I bars 13-18.

Oboe: antecedent moving away from tonic

Tonic

Violin I: consequent moving further away from tonic

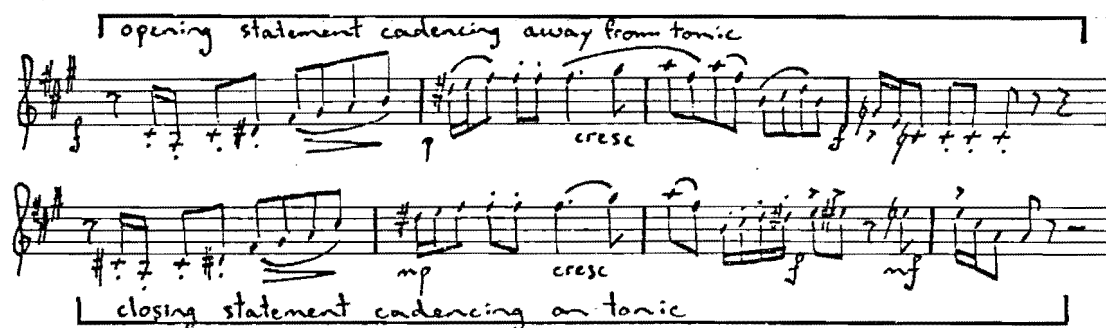
before returning to tonic at the point succeeding phrase begins

Tonic

Succeeding phrase →

The clearest example of a four-bar theme being matched with a four-bar 'closing' statement occurs with theme 1:

Ex.9: Theme 1 of Symphony No.2 movement II, violin I bars 2-9.



The progression of the music in the first section of this movement is dominated by a strict succession of such four-bar phrases, as the following schema indicates:

Table 7: Structure of Section A1, Symphony No.2 movement II.

Bar Nos. 01	Introduction figure.
02-05	'Opening' statement of theme 1.
06-09	'Closing' statement of theme 1.
10-13	'Opening' statement of theme 2.
14-17	'Closing' statement of theme 2.
18-21	Repeat of 'opening' statement of theme 2 transposed up an octave.
22-25	Variation of 'closing' statement of theme 2 modulating to the new key.
26-29	'Opening' statement of theme 3 in new key.
30-33	'Closing' statement of theme 3 modulating music back to the A major tonic.
34-37	Recollection of 'closing' statement of theme 2 with considerably altered consequent two-bar phrase.
37-42	Codetta based on rhythmic motifs from theme 1.
42-43	Two-bar link with following section.

The material for section B of this movement is organised in a simple ternary design. Two similar pentatonic melodies comprise the section. As with theme 2 from the preceding section, these themes are made up of two, two-bar phrases. As with all the themes from the preceding section their opening statement is followed by a matching 'closing' statement, although in the case of these pentatonic tunes no harmonic movement away from the tonic is in evidence.

With the exception of a two-bar link between the statement of the first pentatonic melody (theme 4) and the second (theme 5), the progression of music is strictly in blocks of four bars:

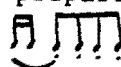
Table 8: Structure of section B, Symphony No.2 movement II.

Bar Nos. 44-47	Theme 4 'opening' statement.
48-51	Theme 4 'closing' statement.
52-53	Link based on repetition of figure from theme 4.
54-57	Theme 5 'opening' statement.
58-61	Theme 5 'closing' statement.
62-65	Theme 4 'opening' statement repeated.
66-69	Theme 4 'closing' statement merging with codetta.
68-73	Codetta.

Section B is linked with section A2 by an eight-bar bridge passage of, initially, quite unrelated material:

Ex.10: Bridge passage Symphony No.2 movement II, flutes bars 73-7.



This unexpected, frolicking bird-song from the flutes adds a gentle touch of humour to the already lively nature of the movement. Lilburn does not allow this diversion to last for long however. The last bars of this bridge passage (from bar 78) are used to prepare the way for the return of material from section A1. The $\frac{3}{4}$  rhythm of these bars recalls the opening rhythm of theme 1. This recollection grows stronger, until out of the final bar of the bridge passage grows a violin I melody that bears unmistakeable resemblance to the opening theme of the movement:

Ex.11: Bridge passage Symphony No.2 movement II, violin I bars 81-4.



This allusion is all the appearance of theme 1 that Lilburn allows in the new section (section A2) as he passes quickly to a recollection of the 'closing' statement of theme 3 (see bars 30-3) in the violins at bar 86. From this bar, the music follows the now familiar four-bar plus four-bar construction:

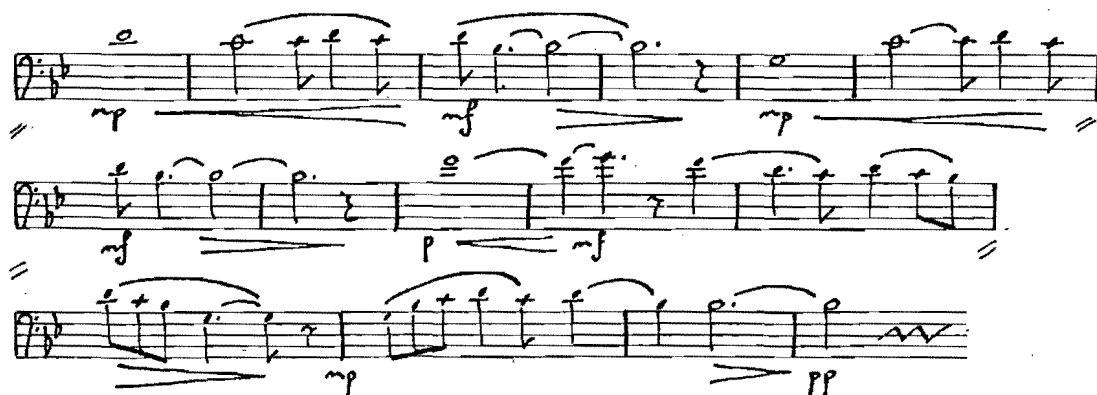
Table 9: Structure of section A2, Symphony No.2 movement II.

Bar Nos. 086-089 theme 3 'closing' statement varied.
 090-093 theme 3 'closing' statement repeated almost exactly.
 094-097 theme 2 'opening' statement varied.
 098-101 theme 2 'closing' statement varied.
 101-105 codetta recalling codetta of section A1.

Section A2 is linked with section C by a six-bar vamp-like ostinato, which also serves to introduce the accompanying material of the new section. Up until this point in the movement, all Lilburn's themes have been bright, breezy and rhythmically busy. For this second episode in the rondo form, Lilburn chooses a theme to stand in marked contrast to the preceding ones. This theme, theme 6, is a mockingly doleful melody, tinged with touches of schmalz.

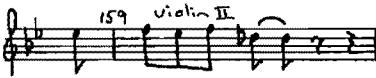
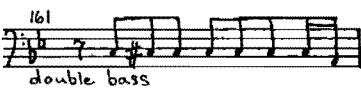
It is a slow-pulsed melody, spread over sixteen bars in four, four-bar phrases. It is announced in the cello, bassoon and clarinet lines in unison, and takes as its key the contrasting tonality of B-flat major. The theme itself is purely pentatonic:

Ex.12: Theme 6 of Symphony No.2 movement II, cello (and bassoon and clarinet) bars 112-26.



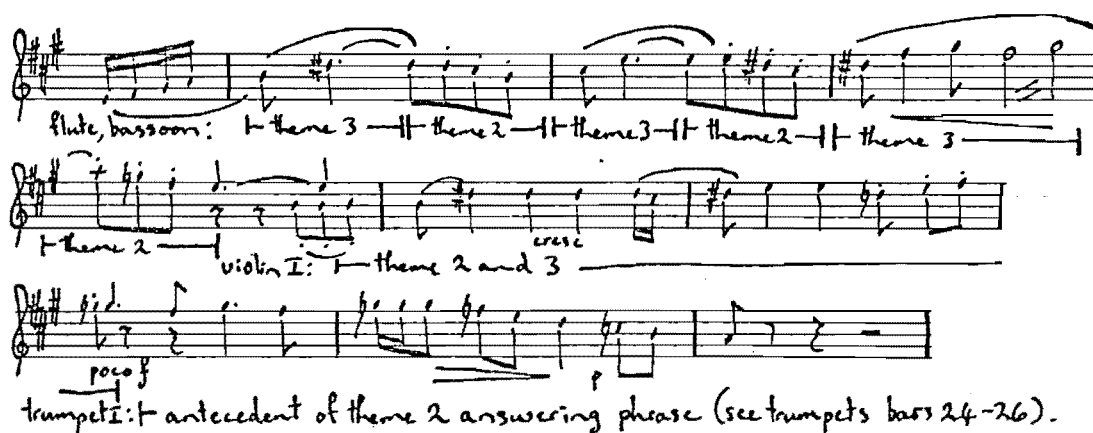
A two-bar bridge passage (bars 128-9) leads the music into a brief twenty-four-bar development of this doleful melody. Throughout this brief 'development' of the theme, the four-bar phrase design begins to lose its aural definition, blurred by a cross-weaving of motifs derived from the theme. The four-bar phrase still, however, forms the basis of the structure, just as the 'developments' of the theme are essentially only a succession of phrasal variations.

The characteristics of theme 6 are transformed into those of theme 1 through an eight-bar bridge passage (bars 154-61). Specifically,

the  movement of theme 6 merges into the  movement of the introduction to theme 1.

Section A3 begins at bar 162 with a recalling of theme 1. The last bar-and-a-half of the theme is altered though, to introduce an eight-bar passage amalgamating elements of both theme 2 and 3:

Ex.13: Passage amalgamating elements of theme 2 and theme 3 of Symphony No.2 movement II, bars 165-74.



At bar 174, theme 3 returns in its original state. The four-bar closing statement to this (bars 178-81) is likewise a repetition, but of the version of the theme as stated in section A2 (bars 90-3) with some very minor alterations to the scoring. Bars 182-8 are a replica of bars 94-100 with one insignificant addition (the added oboe trill at bar 182 doubling the flute trill at the octave).

Lilburn here is using what could be called a 'cut-and-paste' method of construction for rounding off the movement and for recalling earlier portions. He selects the bars he wishes to repeat and matches them for compatibility with other bars he wishes to repeat, thus ensuring that a smooth and unnoticeable join can be effected. He then perhaps makes some very minor alterations to the scoring at the point of

connection to produce what invariably amounts to an apposite summary of the content of the work. This method of construction, or rather reconstruction, of material is, as will be discussed later, a distinctive feature of the recapitulation sections of his larger-proportioned works.

The six-bar coda (bars 189-94) to movement II of Symphony No.2 is based on a tonic A pedal, and stems from the material presented in the codetta to section A2.

Thus, although far greater in length than the short movements of Diversions, this second movement of Lilburn's second symphony is nevertheless constructed on the same principles of design: that of compounding phrasal units into sections of material.

It is worthwhile briefly discussing one other example of a medium-proportioned structure - that of the second movement of Symphony No.1. The designwork of this movement provides a fitting transition for this discussion to move on to an examination of Lilburn's large-proportioned structures. Its form is an interesting mixture of the strict phrasal succession of the small-proportioned works with the more complex phrasal evolution of the larger proportioned works.

The movement falls naturally into five sections each of approximately 30 bars length:

Table 10: Structure of Symphony No.1 movement II.

Bar Nos.	001-027	A1
	028-065	B1
	065-095	A2
	096-129	B2
	130-165	A3

Each of these sections features a varying treatment of one of the two main themes that motivate the movement. Theme 1, which forms the basis of the A sections, is stated first in the violin I line at bars 6-7:

Ex.14: Theme 1 of Symphony No.1 movement II, violin I bars 6-7.



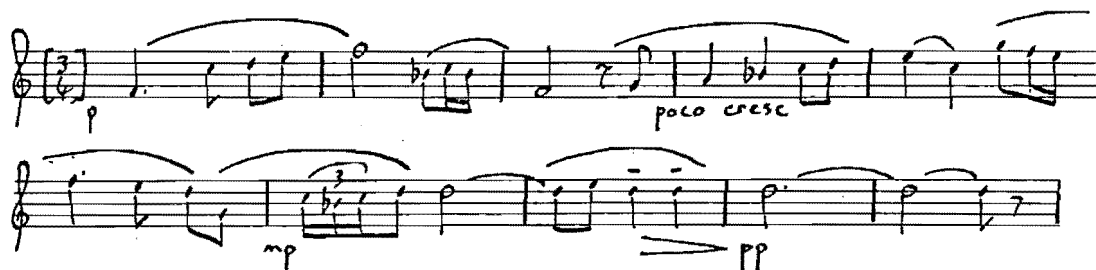
This first statement of theme 1 is encased by an accompanimental figure that in sections A2 and A3 takes on thematic importance:

Ex.15: Symphony No.1 movement II, violin II bars 4,5 or 8.



Theme 2, which forms the basis of the B sections, is one of Lilburn's lyric-pastoral thematic types. It is announced in the clarinet line at bars 28-37:

Ex.16: Theme 2 of Symphony No.1 movement II, clarinet (as sounding) bars 28-37.



It too, is accompanied by a one-bar figure, that recurs prominently throughout the B sections:

Ex.17: Symphony No.1 movement II, violin I bar 28.



Section A1, like the medium-proportioned and small-proportioned works discussed above, is designed as a succession of phrasal statements. There is one important difference though, and that is that no attempt is made to pair theme 1 into matching 'opening' and 'closing' statements. If anything, the theme is matched with the accompanying figure (Ex.15) in that this figure is interspersed between successive varied statements

of the two-bar theme. The music, in the main, proceeds in two-bar blocks of material:

Table 11: Structure of section A1, Symphony No.1 movement II

Bar Nos.	01-03	Introduction.
	04-05	accompanying figure.
	06-07	theme 1 statement.
	08-09	accompanying figure.
	10-11	theme 1 varied.
	12-13	theme 1 extended.
	14-15	accompanying figure.
	16-17	theme 1 slightly varied.
	18	accompanying figure merging with theme 1.
	19-20	theme 1 slightly varied.
	21-24	accompanying figure modulating in sequence.
	25-27	link based on material anticipating theme 2.

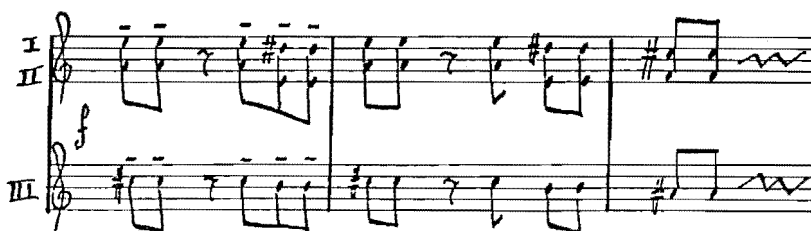
Section B1 basically comprises three statements of theme 2, followed by a six-bar codetta that links section B1 with section A2. The few bars that do not feature a statement of theme 2 (these occur in between the successive statements) are dominated by the accompanying figure.

Table 12: Structure of section B1, Symphony No.1 movement II

Bar Nos.	28-37	theme 2 stated in clarinet.
	36-40	dominated by accompanying figure.
	41-47	theme 2 varied in oboe.
	48	dominated by accompanying figure.
	49-58	theme 2 varied in violin I.
	59-64	six-bar codetta/link based on merging of theme and accompanying figure.

If the first two sections of Symphony No.1 movement II recall Lilburn's manner of construction in his small-proportioned works, then the last three sections owe something to his manner of construction in his large-proportioned works. Straightway in Section A2 the difference is noticeable. The accompanying figure of section A1 (see Ex.15) reappears in an altered guise:

Ex.18: Symphony No.1 movement II, horns in F bars 65-7.



This transformed version of the opening accompanying figure takes on thematic importance in this section, and dominates much of the texture. At bars 69-70 it is thematically attached to the first bar of theme 1 to produce what could be called a 'fused' or 'wedded' theme:

Ex.19: Symphony No.1 movement II, violin I bars 69-72.



These wedded themes, as will be seen later, are an important feature of Lilburn's large-proportioned structures.

A second statement of this wedded theme appears at bar 74 in the violin I. It is succeeded by a recollection in the flutes of the original themes at pitch at bar 77. This marks the beginning of a passage in which the upper woodwind treat this theme in canonic imitation two bars apart and at the same pitch. The order of treatment is: flute bars 77-8, oboe bars 79-80, clarinet bars 81-2.

The new guise of the accompanying figure is featured prominently at bars 84-6 in the strings, and, from bar 87 to 95, is once again melded with the main theme to form the harmonic background to a further passage of canonic imitation in the upper woodwind. Rather than being based on theme 1, though, the canonic imitation makes a feature of the linking phrase of bars 25-7 where a flute passage anticipated material from theme 2:

Ex.20a: Symphony No.1 movement II, flutes bars 25-8.



Ex.20b: Symphony No.1 movement II, flutes bars 87-9.



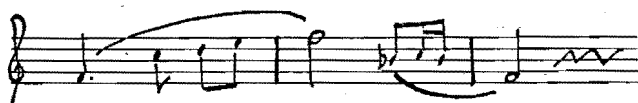
Once again, this linking flute phrase heralds the end of a section.

The first eleven bars of section B2 show Lilburn toying with various characteristic figures from theme 2 in the woodwind against a string background of the theme's original accompanying figure. Here one can see evidence of motivic development. The flute phrase of bars 98-101, for example, is obviously drawn from the first three bars of theme 2:

Ex.21a: Symphony No.1 movement II, flute bars 98-101.

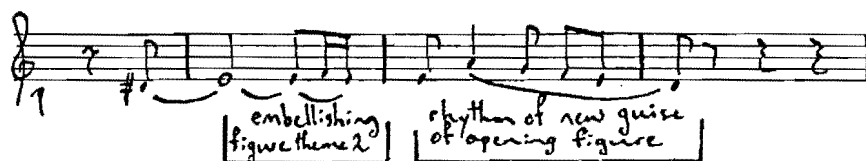


Ex.21b: Symphony No.1 movement II, clarinet (as sounding) bars 28-30.



The oboe phrase of bars 96-9, to give a further example, melds the characteristic embellishing figure of the beginning of theme 2 with the characteristic rhythm of the new guise of the opening accompanying figure from section A1:

Ex.22: Symphony No.1 movement II, oboe bars 96-9.



But this brief period of motivic development is superseded at bar 107 by a phrasal recollection and variation of the whole of theme 2 in the violin I line. Once this is completed, the violin I line continues to begin another phrasal variation of this theme. This time, though, the theme progresses no further than its second bar, as the music makes use of a sequential exploration of the rhythms of these two bars to build towards a *fortissimo* climax at bar 124:

Ex.23: Symphony No.1 movement II, violin I bars 115-24.

After a six-bar 'wind-down' from this climax, section A3 begins (at bar 130) with a recollection of the guise in which the opening accompanying figure presented itself in section A2. Here, underneath a G-sharp inverted pedal in the violin I, the violin II line recalls in varied form the characteristic contour of the opening three bars of the movement:

Ex.24a: Symphony No.1 movement II, violin II bars 130-3.

Ex.24b: Symphony No.1 movement II, violin I bars 1-4.

Varied snippets of theme 1 are recalled throughout section A3 in conjunction with the new rhythmic guise of the accompanying motif. Bars 141-6 in the upper woodwind recall the canonic imitation of section A2 bars 77-82.

At bar 144, a four-bar single strand link in the first violins grows out of a recollection of the first theme. This preludes an eight-bar coda based on the altered guise of the opening accompanying motif.

Thus, these last three sections of Symphony No.1 movement II show a more complex structuring than any other movement so far examined. The rigid phrase-by-phrase treatment of thematic material has been forsaken in favour of an amalgam of overlapping phrasal variations, imitative allusions to snippets of the main themes, and passages of brief motivic development. The melody line no longer directs the texture; its hitherto dominating role is challenged by a number of brief but significant counter-motifs. The functional role of key changes and modulations of tonal centres as evidenced in the Diversions have also disappeared.

In short, up till this point in the discussion, the works examined have only shown evidence of, with few exceptions, strict expositional or recapitulative treatment of material. In these last three sections of Symphony No.1 movement II, it is a developmental treatment of material that most often motivates the music.

Large-proportioned Structures: Sonata Form

Thus far, this discussion of Lilburn's forms has examined his structures beginning with the small-proportioned works, in which the phrase is the basic building block and the section is a collection of a succession of these phrases, often ordered as matching pairs of statements. Key relationships have been seen to be of importance in the structure of these small-proportioned pieces. Generally such pieces have shown evidence of a ternary organisation, that is to say, they divide naturally into three sections, each featuring either contrasting or similar material.

For works that required a greater length it was seen that Lilburn merely extended the same principles of design by lengthening the basic phrasal unit, or by lengthening each individual section, or by increasing the number of sections. This enabled him to produce medium-proportioned structures in which the phrase was still the basic building block, and the section still a collection of a succession of these phrases. These sections invariably comprised similar treatment (either expositional or recapitulatory) of similar material. Only on rare occasions was a

developmental treatment of material in evidence, and almost no attempt was made to mix and match contrasting material within a given section.

In Lilburn's larger-proportioned works it is apparent that the section has become the most important constructional unit. In these works, the large sectional unit comprises similar treatment of differing material: the works can be divided into sections of expositional, developmental and recapitulatory treatment of material.

The phrase is still used, however, as a building block, though not in such a rigid application. Thematic phrases still direct the music, but do not completely dominate the texture. The music is no longer constructed as a strict symmetrical succession of thematic phrases. Thematic phrases are no longer matched to form pairs of 'opening' and 'closing' statements. Succeeding statements of themes are often interspersed with brief developmental passages in which various characteristic motifs of the stated theme are explored. With the increased length comes an increased complexity of structure in which many component parts are interwoven and interlocked.

However, Lilburn's large-proportioned works still owe allegiance to traditional forms and conventionally derived structures. The traditional form most commonly in evidence amongst these large-proportioned works is that of sonata form. At least five of his orchestral and string orchestral works make use of the principles of this first movement form: Aotearoa Overture, Festival Overture, Allegro for strings, Symphony No.1 (first movement), and Symphony No.2 (first movement). It is in these works that the division into sections of expositional, developmental and recapitulatory treatment of material is most noticeable.

An examination of one of these works will serve as a good introduction to a discussion of Lilburn's use of sonata form. Allegro is an obvious work to begin with, as it has the demarcation lines between its three main sections of exposition, development and recapitulation clearly marked with changes of key signature.

Allegro begins strongly with an eight-bar introduction based on the statement of one of Lilburn's motion-repose alternation type themes:

Ex.25: Introduction theme of Allegro, violin I bars 1-6.



At bar 9, the first theme is introduced in the viola:

Ex.26: Theme 1 of Allegro, viola bars 9-19.



Although contrasting in mood and dynamic with the theme of the introduction, the two themes do show marked resemblances, particularly in their antecedent phrases. Both these phrases employ the same pitches in the same undulating contour. As well, both of the harmonisations display the same move to an F-major chord following the establishment of a G-minor tonic. The relationship between these two themes is highlighted and exploited extensively later in the piece.

From bars 23 to 31, theme 1 is repeated in the violin I line with altered accompaniment. From bars 32 to 45 a brief development of theme 1 occurs, mainly concentrating on the quaver rhythms employed in the theme. Gradually the legato nature of the texture is superseded by a marcato sound. The quavers become more and more insistent until at bar 46 they dominate the texture by introducing a new theme comprised solely of marcato quavers:

Ex.27: Allegro, violin II bars 46-50.



This 'transition' theme is anchored to the note D, both within the theme, where it is used as a springboard for the sounding of various other pitches, and in the accompaniment, where it provides an inverted pedal in the violin I and viola. Significantly, the pitches used in this theme match exactly those used in the introduction theme.

A second, and this time tutti, statement of the theme is heard from bar 54 to 60, 'framed' either side by a single $\frac{3}{4}$ bar of tutti unison D's. One could describe the functions of these single bars of unison D's as being the straining posts for the melodic strands: they act as collecting points for the tension generated either side by the *moto perpetuo* type melody.

Although this *moto perpetuo* melody has been labelled the transition theme it does not in fact lead directly to the announcing of the second subject. Interpolated between the end of this transition theme and the beginning of the second subject is a twenty-bar passage (bars 62-81) based on a fusion of the introductory theme (see Ex.25) with theme 1 (see Ex.26). In the opening bars of this passage, the close relationship between the two themes is clearly revealed:

Ex.28: Allegro, violin I bars 62-7.

The image shows a musical score for violin I, bars 62-7. The notation is in treble clef with a key signature of one flat (B-flat). The melody consists of two staves. The first staff (bars 62-63) features a series of eighth notes (crotchets) ascending from G4 to D5. The second staff (bars 64-65) features a series of eighth notes (crotchets) descending from D5 to G4. Handwritten annotations in boxes provide context for the notation:

- Under the first staff, bar 62: "Characteristic rhythm from first bar of introduction extended"
- Under the first staff, bar 63: "First theme crotchets ascending idea - same pitches"
- Under the second staff, bar 64: "see bar 62"
- Under the second staff, bar 65: "see bar 63"
- Under the second staff, bar 66: "characteristic arpeggiated rise of theme 1 (Bar 15). Same pitches used"
- Under the second staff, bar 67: "Augmentation of approach to cadence of first phrase of introduction theme bar 2"

Following this, in bars 73 to 81, is the passage that was discussed towards the beginning of this chapter as an example of the striking characteristics of a motion-repose alternation type theme recurring to colour a composition. The relationship of this passage to the introduction theme was clearly shown.

Thus far in Allegro, four distinct thematic strands have been unfolded. All four bear close relationship to each other yet, remarkably, sound - at their most similar - like distant cousins.

New material is introduced at bar 82 with the arrival of the second subject group. Two distinct ideas comprise this group. Both are short and rhythmic. The first of these (theme 2a) is stated in the violin I at bar 82:

Ex.29: Theme 2a of Allegro, violin I bars 82-4.



The second of these (theme 2b), a fanfare-like motif, begins in the violin II line at bar 98:

Ex.30: Theme 2b of Allegro bars 98-101.

However, Lilburn's use of this new material is fleeting. Both themes are only given two full airings and a further brief reference to, before the music returns to an exploration of material from the first theme.

Even during this exposition of the second subject group, the texture is not completely cleared of material from the earlier themes. The best example of this occurs immediately prior to the announcing of theme 2b, where the characteristic ascending crotchet figure from theme 1 is repeated twice to form a sequence of three statements. This sequence has much the same effect as the above-mentioned single $\frac{3}{4}$ bars of unison D's in that it acts as a collection point, highlighting the announcement of theme 2b.

This same sequence reappears some thirty bars later to mark the beginning of a codetta to the exposition section. This codetta (bars 128-45) is based in the main on the first bar of the 'fused' theme first heard at bar 62. Imitative statements of this bar between the violins and the lower three string lines are followed by a series of

dissonant chords (combining the tonic and the dominant in G minor). These chords help mark the close of the exposition section. A four-bar link in the first violin line joins the exposition section with the development.

The development section begins with a change of key signature from two flats to no accidentals. Straightway a development of characteristics from theme 1 is heard. In fact, the entire development section comprises a development only of this theme. It is, in the main, a meditative and melancholy development, that meanders through a series of distantly related keys.

The recapitulation section begins at bar 241, marked by a return to the two-flats key signature and a statement of a version of theme 1 that has its characteristics amalgamated with those of the fused theme of bar 62. This statement is announced initially in the cello line, then at bar 249, the violins, viola and cello are gathered together for a unison statement of the fused theme.

Following this, a brief development in the manner of Lilburn's approach to the transition theme in the exposition section is recalled, which leads to a recalling of the transition theme. At bar 268 the transition theme is recalled at the original pitch. It is, though, an altered version of the theme, with the rigid marcato and *moto perpetuo* lines softened by the inclusion of slurs and tied notes. The familiar single $\frac{3}{4}$ bars surround a second version of the transition theme, which is varied this time by movement in a semiquaver reiteration of each quaver note and by an abbreviation of the phrase by four bars (bars 276-8).

Following this, there is an exact repetition of bars 62-91 at bars 280-309. This includes a recapitulation of the fused theme, the passage recalling the introduction material, and the announcing of theme 2a. At bars 311-27, a brief development of material from the fused theme, as heard in bars 65-72, delays the recollection (and a further development) of theme 2b (bars 328-46). This then is followed by a passage (bars 347-64) that recalls the fused theme as it appeared in the codetta (bars 128-42).

The coda, which begins at bar 364 is designed in three parts. The first part (bars 364-75) recalls the beginning of the development section. The second part (bars 376-97) recalls theme 1 as it was first announced, whilst the third and final part recalls the introduction.

The form of Allegro can be tabulated thus:

Table 13: Structure of Allegro for strings.

001-008	Introduction.
009-031	Theme 1 announced.
032-045	Brief development of theme 1 out of which the transition theme evolves.
046-061	Transition theme announced.
062-082	Passage fusing elements from both theme 1 and the introduction. A fused version of the two themes is heard at bars 62-73. This is followed by variation of the introduction theme at bars 74-82.
082-097	Theme 2a.
098-127	Theme 2b.
128-145	Codetta based on fused theme.
145-148	Four-bar link with development section.
<hr/>	
149-240	Development section based in the main on material from theme 1.
<hr/>	
241-258	Recapitulation section begins with recalling of the fused theme as it appeared from bar 62.
259-267	Brief development of theme 1 as taken from bars 32-45.
268-279	Transition theme recapitulated in abbreviated form.
280-299	Recapitulation of passage fusing elements from both theme 1 and the introduction as first heard at bars 62-82.
300-310	Theme 2a recapitulated.
311-327	Fused theme briefly developed as heard first at bars 65-72.
328-346	Theme 2b recalled and developed.
347-364	Recollection of material from the fused theme as it appeared in the codetta to the exposition section.
364-375	Three-part coda begins with recollection of material from development section.
376-397	Original version of theme 1 recalled.
398-412	Material from introduction recalled.

As can be seen from the above, the principles of sonata form provide the controlling factors behind the structure of Allegro. It is certainly a work of far greater proportions than any of the works or movements previously examined; however, certain similarities of design are in evidence. These are worth noting if only to illustrate that the structures of Lilburn's larger works are not entirely dissimilar to the structures of his small-proportioned works.

Firstly, like the Allegro, a number of the movements in Diversions possess a short introductory phrase which later recurs. Unlike the Allegro, though, these introductory phrases are not integrated into the work as separate entities. They are usually attached to the beginnings of recollections of the first themes.

Secondly, the Allegro shows a structural use of key relationships: the second subject group, for example, is stated in a contrasting key to the first subject and the transition theme, and the demarcation

lines between the three sections coincide with changes of key signature. In this respect, Allegro differs from other large-proportioned works. As shall be seen below, the use of key changes and modulations to help define the application of his sonata-form based structures is the exception rather than the rule.

Thirdly, the familiar progression of the music as a series of phrasal blocks is in evidence at the points where themes are announced (particularly the transition theme and the second subject themes).

Fourthly, the technique of pairing thematic phrases to form matching opening and closing statements of themes can be found at the exposition of the first theme of the second subject group.

Lastly, exact repetition of material can be found in the recapitulation section of Allegro. However, where this occurs, it is usually an isolated instance, and more an example of a 'cut-and-paste' recapitulation as found in the medium-proportioned structure of Symphony No.2 (movement II), than an example of the more systematic repetitions to be found in the small-proportioned movements of Diversions.

Although it is of interest that certain similarities of structuring can be found between Lilburn's large and small proportioned works it is a hardly surprising fact that, once noted, need not be pursued.

What is of more interest, is the degree of conformance of design in Lilburn's works that show evidence of the use of sonata form. A comparative examination of these works will show that both the manner in which he applies the principles of this traditional form, and the manner in which he departs from use of this traditional form is, in many cases, remarkably similar.

Exposition sections

Aotearoa Overture, Festival Overture, Symphony No.1 (movement I) and Symphony No.2 (movement I) all, like Allegro, begin with an introduction section based on material that is later featured prominently - both thematically, and in the formal design of the work. These introductions range in length from the short, eight-bar, 'fanfare' introduction of Symphony No.1 to the slow-pulsed, twenty-four-bar introduction of Aotearoa Overture, which acts almost as a self-contained prelude to the ensuing Allegro of the rest of the overture.

The introduction to Symphony No.2 (movement I) is also very nearly self-contained, although without the differing tempo that characterises the introduction to the Aotearoa Overture. Both these

introductions begin quietly and rise to a climax at the point the first subject is introduced.

The introduction to the Festival Overture is similar in nature to (although longer in duration than) the introduction to Allegro. Both these introductions begin dramatically, using thematic material of the motion-repose alternation type. Both then allow the tension and excitement to subside to enable the gentle, undulating first themes to grow out of the quietening texture from the middle register of the string sections.

If, as Sir Hubert Parry says, the "... main purpose of an Introduction is either to summon the attention of the audience, or to lead their minds into the earnest and sober mood which is fittest for the appreciation of great things",⁵ then Lilburn's introductions belong to the latter. Because his introductions serve thematic purpose, and because they comprise more than a few bars of an inconsequential figure or phrase defining the key and the tempo (as, in fact, is the case in his Diversions) they exist to function as more than just a "call to attention". Without exception, the material from all of Lilburn's 'sonata-form' introductions prove to be related to, and/or (more significantly) are later wedded to, the principal first theme of each work.

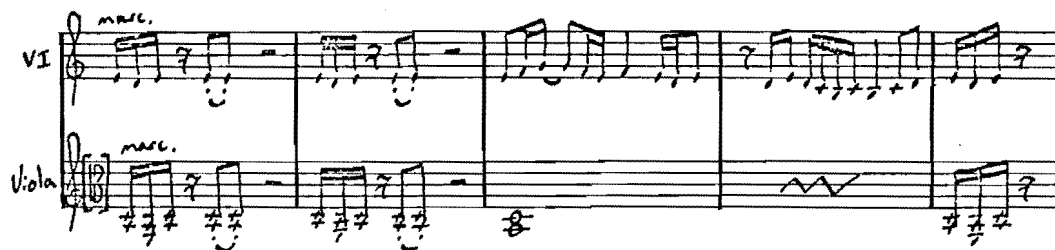
The most obvious relationship of introduction material to first theme occurs in Symphony No.1 movement I where the declamatory motif in the trumpets that begins the work forms the rhythmic nucleus of theme 1:

Ex.31a: Symphony No.1 movement I, trumpets bars 2-4.



5 As in Stewart Macpherson, Form in Music, 2nd ed., London, Joseph Williams, n.d. p.165.

Ex.31b: Symphony No.1 movement I, violin II and viola bars 9-13.

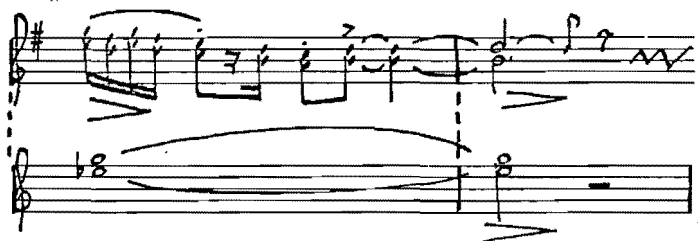


As an aside, it could be argued that this introduction, with its brief fanfare in the brass, could be described as one of Sir Hubert Parry's "call to attention" types. However, as the movement progresses, the introduction proves to be of some consequence thematically, often existing as an entity separate from the principal theme.

The closeness of the relationship between the main theme and the introduction theme of the Aotearoa Overture is disguised through the difference in tempo and in mood. As it appears (unaccompanied) at the beginning of the work in the flutes, it sounds like one of Lilburn's lyric-pastoral melodic types; as it appears (accompanied by strings) in the violins projected out of the climax of the introduction and spiced with sudden marked changes of dynamics, repetitions, and little rhythmic embellishments, it sounds like one of Lilburn's dramatic motion-repose alternation melodic types. However, the notes employed in both cases are essentially the same, as the following quotations suggest:

Ex.32: Aotearoa Overture, comparison of theme 1 bars 25-34 (violins) with introduction theme bars 1-6 (flutes).

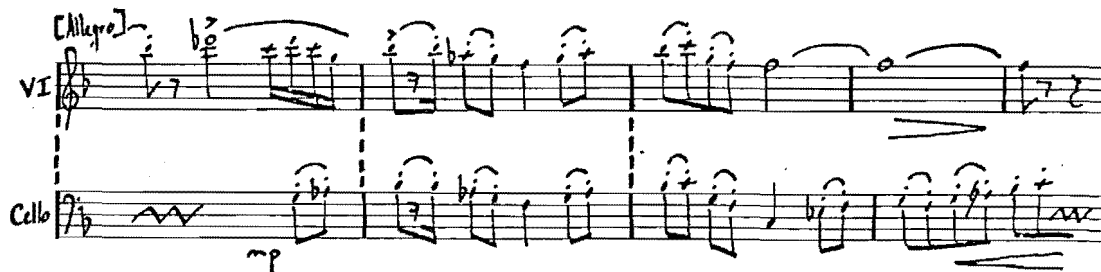




In this respect, the relationship of these two themes is a closer version of the above-mentioned relationship between the introduction theme and the first theme in Allegro.

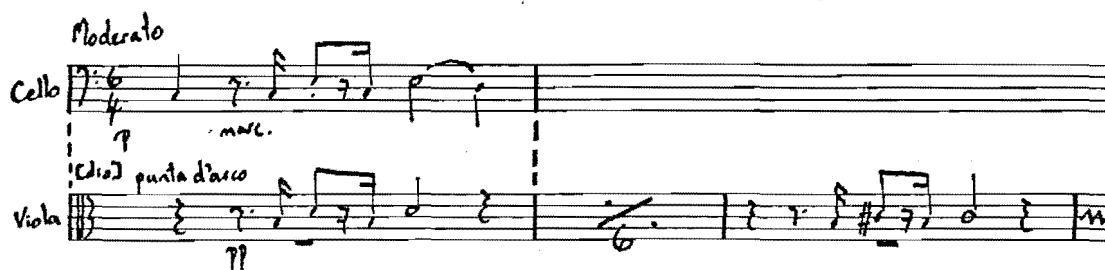
In the Festival Overture, the relationship between the first theme and the material of the introduction is confined to the first theme taking its cue from the tailpiece of the introduction, thus:

Ex.33: Festival Overture, comparison of end of introduction (bars 14-18, violin I), with beginning of theme 1 (bars 17-20, cello).



In Symphony No.2 movement I, the main theme of the introduction is not related to the first theme, although the accompaniment to the first theme is motivated by a characteristic figure that occurs in the introduction - in bar 1 of the cello line:

Ex.34: Symphony No.2 movement I, comparison of bar 1 (cello) with accompaniment to the first theme (bars 20-7, viola).



However, this is more an example of Lilburn's use of an underlying motif to unify contrasting material, and as such, will be discussed later.

Symphony No.2 does, though, provide an excellent example of Lilburn's liking for wedding his first theme with material from the introduction. It will be remembered that such a wedding occurred in the middle of the exposition section of Allegro, where characteristics from the introductory and first themes were fused (at bar 68) to form an important additional theme.

The thematic wedding in Symphony No.2 movement I occurs in a similar structural position to that of Allegro: immediately after the transition theme where one might (under the traditional sonata-form patterning) have expected the announcement of the second subject-group to occur. In Symphony No.2 the two separate themes are linked together to form one long melodic statement:

Ex.35a: Introduction theme of Symphony No.2 movement I, viola bars 1-4.



Ex.35b: Theme 1a of Symphony No.2 movement I, oboe bars 22-8.



Ex.35c: Linked theme of Symphony No.2 movement I, violin I bars 73-83.



Lilburn obviously delights in such conciliations between material, for all five works under examination show evidence of this wedding of themes. Such unions also seem to play an important part in Lilburn's structuring of works for they invariably occur mid-way through the exposition section, between the announcing of the first and second subjects.

In Symphony No.1 movement I, at bars 60-70 as part of the transition section between the subjects, the introductory timpani motif moves in imitation with a version of theme 1. In Festival Overture, between bars 27 and 37 after the announcement of the first theme, the characteristic 'scotch-snap' figures of the introduction are employed in conjunction with a development of the first theme. In the Aotearoa Overture bars 51-67, after the transition theme and before the announcing of the second subject-group, characteristics from both the introduction theme and the first theme are developed simultaneously.

In all cases, this wedded material remains prominent throughout the work. In Allegro it was shown that the fused theme formed the basis of the codetta to the exposition section, and both headed and rounded off the recapitulation. In Symphony No.2 it is featured prominently in the recapitulation, and in the Festival Overture, it forms the basis of the coda. In the Aotearoa Overture and Symphony No.1, the similarities between the introduction and first themes are highlighted to the point where it becomes difficult to distinguish which parts of the developing material each theme spawned.

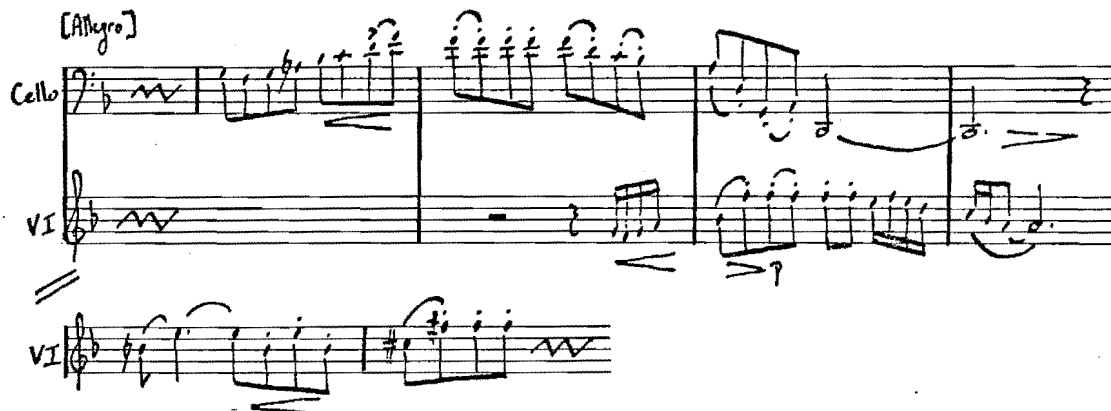
Pursuing the appearances of incidences of wedded material has entailed a digression from the discussion of Lilburn's first subject-groups. To return to this topic, it can be seen that his principal material is first announced in a variety of ways, the only factor in common being a paring down and/or general quietening of the accompanying texture.

In the Aotearoa Overture, the first theme is propelled out of the climax of the introduction. It is stated once, then quickly followed by the transition theme. The two-bar gap between the end of the first theme and the beginning of the transition theme is spanned by a brief allusion to characteristics of the first theme in the woodwind. The first 'subject-group' of this work contains only one, relatively long, theme.

The Festival Overture has two themes that comprise its first subject group. Just as the first of these took its melodic cue from the tail-piece of the introduction, so too does the second theme take its

melodic cue from the tailpiece of the first. The announcements of both these themes are overlapped:

Ex.36: Festival Overture tailpiece of theme 1a (bars 20-3, cello) and beginning of theme 1b (bars 21-5, violin I).



Immediately following these announcements, the music recalls the 'scotch-snap' figures of the introduction, which are developed side by side with material from theme 1b and a newly introduced motif in the brass:

Ex.37: Festival Overture, trumpets bars 27-8.



Symphony No.2 movement I also has two themes that comprise its first subject group. The first of these is stated two bars after the introduction section has concluded. These two bars are used to establish the accompanying rhythmic ostinato. Theme 1a is stated first in the oboe (at bars 22-8) with a B-based modality. This theme is then repeated in slightly varied form in the clarinets at bars 31-8. The modality here is based on D, with the double bass and horns emphasising a dominant pedal.

Theme 1b follows on the heels of theme 1a. It is a short but similarly-styled theme that is given no less than five statements, each a different version from the preceding one. All of these versions occur in

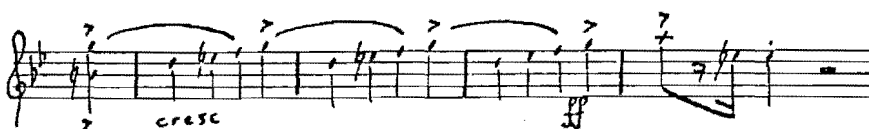
the woodwind. At the end of the fifth version, Lilburn signposts the end of the announcement of the second subject through thematic repetition of one of the characteristic motifs of theme 1b:

Ex.38: Symphony No.2 movement II, flutes (woodwind) bars 53-6.



This recalls the technique he used in Allegro to highlight the announcing of both theme 2b and the codetta:

Ex.39: Allegro, violin I bars 94-8.



In Symphony No.2 movement I, the announcing of the first subject group is followed immediately by the transition theme in the horns.

The first subject group of Symphony No.1 movement I comprises a pair of similarly-styled themes. After announcing theme 1a, in the aeolian mode based on A, Lilburn briefly explores this theme in an essentially major modality before moving to a statement of theme 1b. This new theme is also briefly explored, before the beginning of a three-part transition section marks the completion of the announcement of the first subject-group.

The first subject-group of the Allegro, it will be remembered, comprised a single subject that was stated and then briefly developed. It was then succeeded by the transition theme, which evolved out of the brief development of the first theme.

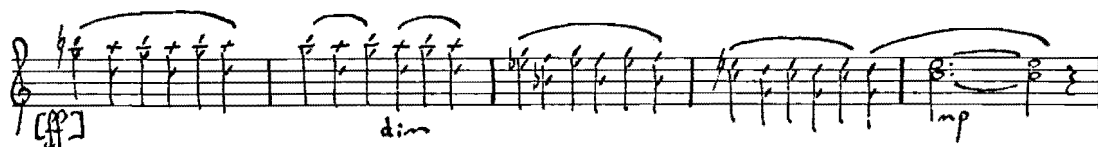
Thus, Lilburn shapes the material of his first subject-group in a variety of ways. Some comprise two, usually similarly-styled, themes, whilst others comprise only one main theme. Some themes are only stated once, some are stated in several different versions.

Some themes are even briefly developed before the completion of the subject-group. Nor even is there consistency of key centre relationship between introduction and first subject group. In only two of the examined works (Allegro and Symphony No.1 movement I) is the key of the introduction the same as the first subject. The concurrence of key in these cases could well be due to the fact that the introductions of these works are short.

If the first subject groups vary in shape, length, and constitution, then so too does the material that bridges the first subject groups with the second subject groups. The length of these bridging sections varies from comprising about 45% of the length of the exposition section (this figure includes the introduction material) as in Festival Overture, to as low as 20% as in Symphony No.1 movement I. In all cases, though, the material for this bridging section comprises at least two differing component parts, with one of these being an instance of the above-discussed thematic weddings between the introduction material and the first subject. With the exception of Symphony No.1 movement I, all the works possess a clearly recognisable transition theme that is later recalled in the recapitulation section.

In the first movement of both of the symphonies, special link passages are scored to mark the end of the bridging sections. In Symphony No.1 this comprises a most striking and powerful brass passage (bars 71-8) that surprisingly is never used again. In Symphony No.2, this comprises a distinctive 'horn-like' motif in the woodwind and horn lines that is repeated sequentially (bars 87-90).

Ex.40: Symphony No.2 movement I, flutes (woodwind) bars 87-91.



With respect to its sequential repetition of a distinctive motif, this passage recalls the similar use of such a technique earlier on in this work (bars 54-6) and in Allegro (bars 95-7 and 125-7).

In the Festival Overture, in addition to a transition theme and a passage based on a thematic wedding of the introduction and first subject-group, the bridging section contains a distinctive motif in the brass (as quoted above, see Ex.38). This motif appears at the beginning, and towards the end of the bridging section.

Before continuing on to an examination of Lilburn's structuring of second subject groups, a word of caution is necessary. Perhaps implicit in the above discussion is the notion that Lilburn's structuring of these large-proportioned works is neatly sectional. This is certainly not the case, for the existence of clear-cut divisions between the various portions of a composition are the exception and not the rule. To fix demarcation lines at any precise point is often a matter for well-considered, but nevertheless subjective, guesswork. Hence, many of the specific bar numbers used in this discussion to denote the beginnings and ends of various subsections in Lilburn's compositions are open to dispute. Likewise, the labelling of themes as 1a or 1b or transition or introductory is also debatable. Such labels are used, as indeed specific bar numbers are pinpointed, as a matter of convenience to help facilitate an understanding of the general shape and design of Lilburn's framework. They should not be construed as evidence of a rigid compartmentalising of material, as in the manner of Lilburn's small-proportioned works.

Certainly though, there are some places in this music where divisions between sections are clearly marked. These include places where a clearly defined cadence is heard (such as at the end of the introductions to Aotearoa Overture and Festival Overture), or where a significant tutti rest separates differing material (such as at the end of the introduction to Symphony No.2 movement I). To this could be added the above-mentioned divisive signpost of a sequential repetition of a distinctive motif (as evidenced in Allegro and to a lesser extent already noted as present in Symphony No.2), as well as what could be called a 'single strand link', spanning the gap between sections of contrasting material or contrasting treatment of material (as was also found in Allegro between the exposition and development sections). Generally though, sections of differing material or differing treatment of similar material are dovetailed and interlocked with each other.

This idea of a 'single strand link' spanning the gap between sections (first noted in the discussion of Symphony No.1 movement II) can also be found in both the Aotearoa Overture and, more markedly, the Festival Overture, between the sections of bridging material and the

unfolding of the second subject groups. In the Aotearoa Overture, it comprises a reiterated C in the cello and double bass lines dropping down to a reiteration of the note B (bars 66-8). In the Festival Overture, it comprises a phrase in the violins beginning with a strident trill (doubled by the flutes) projected out of a tutti *sforzando* chord at bar 65.

As with Lilburn's first subject groups, Lilburn's second subject groups are of varying constitution and are accorded differing treatment. In the Festival Overture, the second subject group comprises a single melody of the lyric-pastoral type that is stated twice (once in the woodwind bars 72-80, and once slightly varied in the strings bars 85-94). A brief exploration of some of the theme's characteristics is made in the five bars that separate the two statements.

In the Aotearoa Overture, the second subject group comprises one main melody of the lyric-pastoral type (stated in the clarinet bars 72-81) preluded by a short heralding motif in the horns (bars 68-72). Following the statement of the main melody (theme 2b) a brief, mainly phrasal, exploration and development of its characteristic shape is undertaken.

The second subject group of Symphony No.1 movement I, is divided into two parts, with the announcing of two melodies of equal importance separated from each other by the recurrence of some characteristic material (bars 116-24) from the first subject group. The first theme of the second subject-group (theme 2a) is announced in the cello at bars 79-86. Between bars 86 and 115 its defining properties are extensively explored. The second theme of this subject group (theme 2b) is announced at bars 124-8 also in the cello line. Unlike theme 2a it is not immediately explored; rather, it is briefly restated in varied form before a recollection of material from the introduction marks the arrival of the development section.

But perhaps the most interesting, and certainly the most striking, of Lilburn's second subject groups is the one belonging to the first movement of Symphony No.2. It is, paradoxically, one of the most satisfying passages in Lilburn's works of his first composition period; yet it contains elements that are uncharacteristic of his writing. To elaborate: this theme is structured virtually as a self-contained episode. It is stated and fully developed within the one relatively long section (bars 95-125). It is not recalled in any form in the recapitulation, yet is briefly alluded to towards the end of the

development section. It is one of Lilburn's few themes stated in the brass (trumpet I bars 95-100) and throughout the thirty bars of its employment it remains essentially a brass motif. Not only is it unusual that Lilburn stays with one brief idea for such a significant length of time but also it is unusual that he remains with one accompanimental idea - alternating major chords an augmented fourth apart. The choice of this interval is also in itself unusual. Also, he sustains the music at essentially a *forte* level throughout, with changes in dynamics limited to the range from *mezzo-forte* to *fortissimo*.

Lilburn's manner of marking the end of his exposition sections and the beginning of his development sections varies. In Allegro, it will be remembered that the 'fused' theme returned to form the basis of a codetta which was then strongly cadenced on the tonic and followed by a four-bar single strand link in the violin I. In Symphony No.2 movement I, the idea of a single strand link is also used (bars 126-9) in the violin I doubled by the viola. This four-bar passage spans the end of this episodical second subject group with the development.

The single strand link can also be found in the Festival Overture, where tremolando notes in the viola (strengthened by a double trill in the flutes) join the second subject with a recollection of material from the introduction that marks the beginning of the development section. Incidentally, another single strand link (bars 106-9, violins) joins this use of material from the introduction with the main body of the development section.

Like the Festival Overture, in Symphony No.1 movement I and Aotearoa Overture, a recollection of material from the introduction, following on the heels of the second subject, marks the beginning of the development section.

Development Sections

Lilburn's development sections tend to be short in comparison with his exposition and recapitulation sections, as the following approximate percentage breakdown of durations indicate.

Table 14: Relative durations of structural sections.

	<u>Intro.</u>	<u>Expo.</u>	<u>Devp.</u>	<u>Recap.</u>	<u>Coda.</u>
<u>Festival Overture</u>	7%	34%	20%	27%	12%
<u>Aotearoa Overture</u> *	18%	26%	12%	19%	25%
<u>Allegro</u>	2%	34%	22%	30%	12%
<u>Symphony No.1</u> movement I	3%	38%	10%	38%	11%
<u>Symphony No.2</u> movement I	8%	44%	19%	14%	15%

(* weighted in favour of exposition section because of the twenty-four bar introduction at half the speed of the succeeding *Allegro*).

As pointed out above, three of the five examined works begin their development sections with strong reference to material from the introduction. Apart from this, the material explored in the development sections is almost invariably confined to that of first subject groups. Little attempt is made to explore the second subject groups (with the exception of the brief allusion in Symphony No.2 already noted above).

Perhaps the reason for the short durations of Lilburn's development sections, and for his restricting the development of material to usually one principal theme, lies with the fact that both his exposition and recapitulation sections contain instances of thematic development. If these developmental pockets were to be included, then the balance between expositional, developmental and recapitulatory treatment of themes would appear more equally balanced. Also, his use of the first subject group material for developmental purposes would appear less exclusive.

One of the most noticeable features of Lilburn's development sections is that they are usually characterised by an exploration of keys distantly related to the tonic key of the main theme. These keys, though, are usually touched upon only briefly. As is perhaps to be expected, modulations are frequent and often marked. This results in his development sections sounding as if they are meandering through tonal centres.

Take, for example, the beginning of the development section in Allegro. Most of the preceding exposition section was contained within the key of G minor (with the exception of a brief flirtation outside this tonality during the second subject group). The first note of the development - a C-sharp (bar 149) - shows that a modulation has occurred. The new key centre reveals itself to be A major, or rather, A mixolydian - over the following two bars. In the middle of bar 152 the viola articulates a B-flat at the same time as a pedal E-natural is sounded in

the double bass line. This marks the beginning of a modulation to a C-based mode that is hinted at in bar 156 and fully established as C dorian in bar 159. In bar 161 this is chromatically altered to C mixolydian. The appearance of an F-sharp in bars 162-3 and the use of an F-sharp pedal in bars 164-6 suggest the use of the locrian mode based on F-sharp. At bar 169 the tonality returns to C major, only to be quickly taken in the direction of G major at bars 171-2. An A-flat in the cello and double bass at bar 173 begins a three-bar passage of bi-modal dissonance that is superseded at bar 176 by a feeling of B-flat. Apart from a chromatic B-natural in bar 176 this feeling of B-flat continues through to bar 178 where a strong feeling of D-flat major is established. This is replaced by a feeling of D dorian at bar 181. Thus, the pattern of meandering through a variety of distantly related keys is established. This rapid frequency of modulation is also established early on as a characteristic in Lilburn's other development sections.

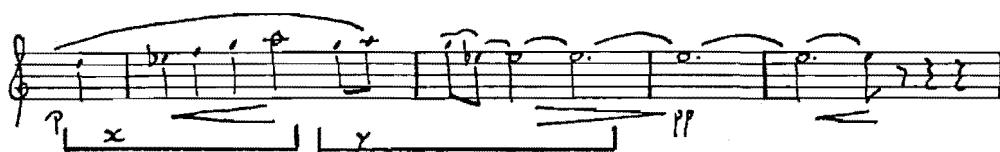
Another important feature of Lilburn's structuring of his development sections is that he usually begins the main body of the development (recollections of the introduction material aside) with a phrase derived from one of the characteristic motifs of the main theme. This motivic development of a new phrase initially dominates the texture. This can be clearly seen in all the works except the Allegro in which no attempt is made in the initial stages of the development to build a cogent phrase out of characteristic motifs.

In Symphony No.2 movement I, the developed phrase is derived from characteristics of theme 1b:

Ex.41a: Symphony No.2 movement I, flute bars 131-8.



Compare with Ex.41b: oboe bars 38-42



In the Aotearoa Overture the phrase is developed from the antecedent of theme 1:

Ex.42a: Aotearoa Overture, oboe bars 113-6.



Compare with Ex.42b: violin I and II bars 28-30.



In the Festival Overture it is developed from the matching tailpiece and head of themes 1a and 1b respectively:

Ex.43a: Festival Overture, flute bars 108-11.



Compare with Ex.43b: violin I and cello bars 20-3.



In Symphony No.1 movement I it is drawn from the first 'major-mode' development of theme 1a (bars 18-27):

Ex.44a: Symphony No.1 movement I, flute I bars 146-52.

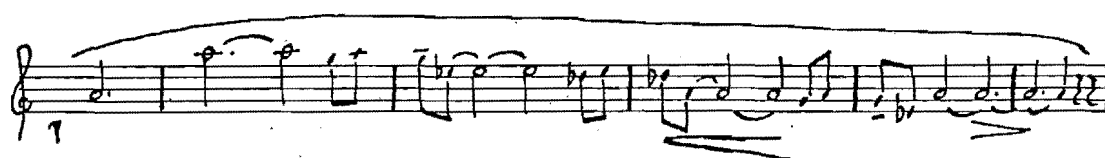


Compare with Ex.44b: violin I/flute bars 18-22.



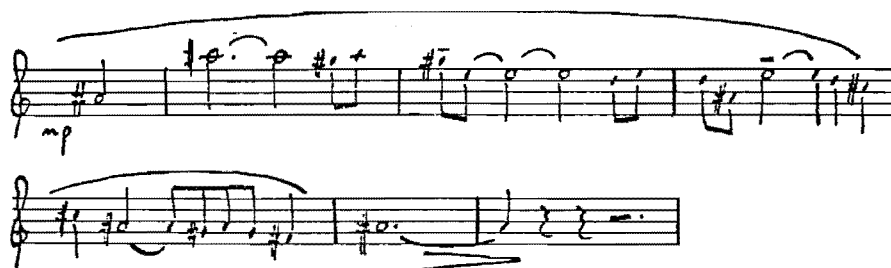
Once these phrases have been established, Lilburn subjects them to phrasal variation and development. To give but one example, the phrasal developments of Symphony No.2 movement I:

Ex.45a: Symphony No.2 movement I, oboe bars 137-42.



Ex.45b: bassoon I bars 140-2.



Ex.45c: flute I bars 145-52.Ex.45d: oboe bars 151-7.Ex.45e: bassoon bars 156-8.

The accompaniment of these phrasal developments all the while keeps closely in contact with the accompanimental material already voiced in the exposition. No new ideas are introduced, nor are any startling variations on old ideas produced.

Because Lilburn's development sections are short in duration, a few variations of the initiating phrase are sufficient to fill the limited space allocated. Towards the end of the development section his music usually undergoes a brief process of motivic recollection whereby a small number of characteristic motifs are recalled from the exposition section. These recollections are usually boldly pronounced and closely resemble the original. Often they are derived from thematic material

not used to form the initiating developmental phrase.

The Festival Overture, for example, recalls the characteristic rhythmic embellishment of the introduction a few bars before the close of the development section:

Ex.46: Festival Overture, violin I bars 145-6.



Towards the end of the Aotearoa Overture development section, the characteristic motif from the introduction theme (that sets it apart from the notes employed in theme 1) is recalled:

Ex.47a: Aotearoa Overture, violin I bars 117-20.

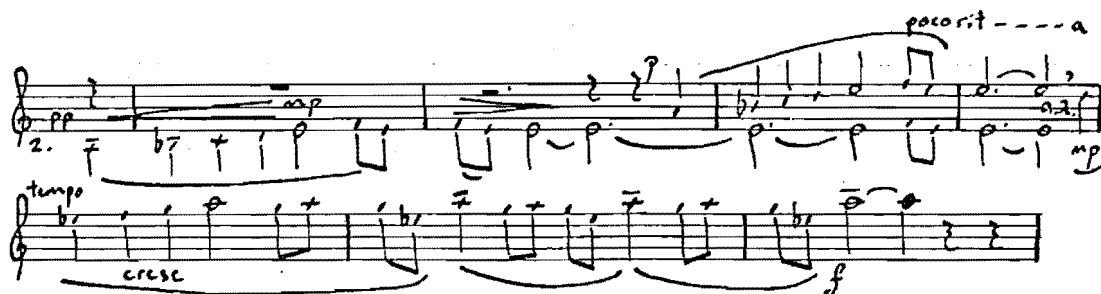


Compare with Ex.47b: flutes bars 2-4.



In Symphony No.2, as noted above, the characteristic brass fanfare sound of the second subject-group is recalled at bars 160-1. Also, the shape of the first bar of the introduction theme is recalled in the accompaniment from bar 166. But most noticeably, the motif that spawned the initiating phrase of the development becomes more and more insistent, until it winds itself into the sequentially repetitive phrase that signposts the beginning of the recapitulation section:

Ex.48: Symphony No.2 movement I, clarinets (as sounding) bars 174-81.



When one reduces Lilburn's development sections to their bare elements, it can be seen that he chooses to work with a minimum of material. This material, usually motivically derived from certain characteristics of the first-subject-group, is stated and developed in a succession of irregularly-lengthed phrases that frequently dovetail into each other. This looseness of form is harmonically underscored by a succession of wandering modulations that briefly explore distantly related keys. As a generalisation, they contain some of the least satisfying moments in Lilburn's music. They do, however, fulfill the function of providing a gently meandering zone of contrast for the strong directions and the firm tonalities established in his exposition and recapitulation sections.

Recapitulation Sections

Most of Lilburn's recapitulation sections seem to emerge gradually from the material featured towards the end of the development section. This gives rise to two observations: that the demarcation line in each work between the two sections is not clear-cut, and that the material recalled at the beginning of recapitulation sections is usually taken from the first subject-group.

It is worth stressing here that Lilburn's recapitulations of his main themes are rarely exact, nor indeed, are his first subjects necessarily recalled in the tonic. Nor even, when his first subject group contains two themes, or when his main theme has been fused with other material to form a hybrid theme, does he necessarily recall his theme 1a or main theme beyond a brief allusion later in the recapitulation section. Both Symphony No.2 and Allegro provide good examples of this. In Symphony No.2 movement I, one needs to wait until bars 215-9, at the start of the coda, to hear an abbreviated statement of theme 1a - a semitone higher

than in the original:


Ex.49: Symphony No.2 movement I, trumpets I and II bars 215-9.



In the Allegro one needs to wait as late as one-third of the way through the coda to hear the antecedent of theme 1 as it appeared originally:

Ex.50: Allegro, viola bars 376-80.



Theme 1a of Symphony No.1 movement I, is recalled in a manner that is more motivic than melodic, and is drawn from the second (particularly bars 13-15) phrasal statement of the theme, rather than the first. Its guise in the recapitulation is one of little bursts of the distinctive  motif in the trumpets (imitated in other instruments), moving towards a recollection of the undulating scalic idea:

Ex.51: Symphony No.1 movement I, trumpets bars 195-202.



In Aotearoa Overture, the recapitulation section begins with allusions to the consequent of theme 1, blended with characteristics from the introduction section. Unlike Allegro, Symphony No.1 and

Symphony No.2, a full recapitulation of the principal theme in the Aotearoa Overture does occur. However, its reappearance in its original guise is delayed until bar 179 where it marks the beginning of the coda. Its appearance here is an example of the cut-and-paste method of reconstruction - as already noted, a design feature of many of Lilburn's recapitulation sections. This method of construction involves the culling of a particular passage from the exposition section (often with disregard for phrase beginnings and endings) and its transplanting into a different contextual environment in the recapitulation section. Along with the selection of theme 1, in this instance, the last three bars of the introduction section are included. Bars 22-31 then, are transplanted to bars 173-85.

Ten bars later in this work, further evidence of a cut-and-paste construction can be found with the transplanting of bars 195-8, culled from bars 51-4.

The Festival Overture is the only one of the five works examined that shows the recapitulation section beginning with a restatement of theme 1. It appears here, arguably, as a further example of a cut-and-paste method of construction in that the last half dozen bars of the introduction have been transplanted along with most of the first subject group (bars 11-26 become bars 150-64). However, the transplanting here is not exact, although the differences between the two extracts are minimal: an abbreviation of bars 11 and 12, a slight rescoring (that in the main merely thickens the texture through doubling), some instances of octave displacement within the melodic line, and a brief use of reiterated semiquavers to adorn what was previously straight quavers.

Clearer, less debatable examples of this cut-and-paste method of recapitulation can be found in Symphony No.1 movement I where bars 185-94 are an exact repetition of bars 40-9; and in Allegro where bars 279-309 are an exact repetition of bars 61-91.

The reason Lilburn makes frequent use of this cut-and-paste method of construction is a matter for conjecture. It could be safely assumed that the instances of this in the Aotearoa Overture were due to his need to meet an impending deadline. Time could be saved by recopying rather than rescoring his recapitulations. Perhaps, because the cut-and-paste method worked in the Aotearoa Overture with the joins in the main being unnoticeable, Lilburn felt that time could also be saved in the composition of Allegro and Symphony No.1; or perhaps in these works he wanted the material in the transplanted passages to be highlighted through an exact repetition. The latter possibility, though, seems unlikely, as it is relatively minor material that is transplanted. Nevertheless,

whether born of practical or aesthetic reasons, the fact remains that many of Lilburn's compositions are characterised by this cut-and-paste method of recapitulation.

The status of Lilburn's secondary material (second subject groups, transition themes, fused themes and introduction themes or motifs) is recognised in his recapitulation sections by at least one recollection, usually closely resembling the original. Exceptions to this include the non-return of the episodic second subject of Symphony No.2 and the surprisingly extensive development of theme 2b of Symphony No.1 movement I.

A further, and final, characteristic of Lilburn's recapitulation sections is his use of relatively lengthy codas (in the five works examined each coda comprised between 11% and 25% of the total duration of the work - see Table 14). With the exception of a significant proportion of the coda in both Festival Overture and Aotearoa Overture, these codas do not function merely as preparatory passages for the final cadence of each work. All exhibit a summary of material used in the exposition section in addition to summaries already presented in the recapitulation sections. Some of the codas such as in Symphony No.1 movement I and Allegro show a tendency towards further development of material.

Perhaps the coda of most interesting design is that of Symphony No.2 movement I, which reveals itself to be almost a microcosm of the whole movement. Contained within the space of thirty-seven bars is an abbreviated statement of, and an allusion to, theme 1a; two varied statements and a further allusion to the introduction theme; reference to the introductory cello motif of bar 1; and allusions to theme 1b and the transition theme.

Table 15: Summary tabulation of the structures of:

a) Festival Overture

- 001-016 Introduction.
 - 017-027 Subject 1a and 1b announced.
 - 027-037 Passage announced with motif in brass based on brief development of first subject group with cadential material from introduction.
 - 037-047 Subject 1a and 1b restated with slight variation.
 - 048-057 Transition theme.
 - 057-071 Brass motif announcing bridge based on material from introduction.
 - 072-099 2nd subject announced.
-

- 100-149 Development beginning with strong statement of introduction material. Proceeds almost exclusively with development of first subject group. At the end, brief reference to the material of the introduction leads to the recapitulation.
-

- 150-173 Recapitulation at pitch of end of introduction, followed by recapitulation of first subject group.
 173-201 Recapitulation of second subject.
 201-208 Recapitulation of transition theme.
 209-216 Recapitulation of brass motif recalling and abridging material from bars 57-71.
 217-247 Coda based on first subject group and material from the introduction which forms the basis for the closing climatic chords.

b) Aotearoa Overture

- 001-024 Slow introduction.
 025-036 First subject announced.
 037-050 Transition theme.
 051-067 Brief development of first subject in conjunction with material from the introduction.
 068-081 Second subject announced.
 081-095 Brief development of second subject.
-

- 095-112 Return of introduction ideas.
 112-127 Development of first subject antecedent, also material from introduction.
-

- 127-141 Recapitulation begins with allusions to first subject consequent, also to material from introduction.
 141-172 Second subject restated.
 173-178 Direct repetition of last three bars of introduction.
 179-199 Coda begins; repetition of first subject.
 199-219 Repetition of transition theme.
 220-244 Allusion to introduction with series of climactic chords.

c) Symphony No.1 (movement I)

- 001-008 Introduction.
 009-034 Theme 1a (bars 9-18 in aeolian mode, bars 18-34 in major).
 035-050 Theme 1b: similar in design to treatment in major of theme 1a.
 050-078 Transition section in three parts: Bars 50-9 is a link to recollection of theme 1a (bars 60-70). Bars 71-8 (striking brass fanfares) link this statement of theme 1a with the second subject group.
 079-115 Theme 2a.
 116-124 Link.
 124-137 Theme 2b.
-

- 138-145 Introduction recalled.
 146-173 Development of bars 18-34 of first subject group.
-

- 174-194 Theme 1b recalled.
 195-207 Theme 1a recalled.
 208-227 Recollection and further development of material from bars 18-34 of first subject group.
 227-280 Theme 2a recalled and amalgamated with material continued through from bars 208-27.
 281-301 Recapitulation and further development of theme 2b.
 302-338 Coda based on material continued through from bars 281-301 and its exploration of theme 2b alternating with material from the first subject group.

d) Symphony No.2 (movement I)

- 001-019 Introduction.
 020-038 Theme 1a.
 039-057 Theme 1b, stated then briefly developed.
 058-072 Transition theme in horns.
 073-086 Introduction theme fused to theme 1a.
 087-094 Bridge passage in horns.
 095-125 Second subject stated and developed.
 126-129 Link with development section.
-

- 130-178 Development of theme 1b (bars 160-1 contain a brief reminder of theme 2 - the last time it is heard).
-

- 178-182 Definite recollection of theme 1b marks beginning of recapitulation.
 182-197 Transition theme of bars 58-72 recalled.
 198-211 Recollection of material from bars 73-86 where the introduction theme was fused to theme 1a.
 211-214 Bridge passage as heard at bars 87-94 abbreviated.
 215-223 Coda starting with theme 1a.
 224-232 Coda continuing with introduction theme recalled.
 233-252 Final bars where many of the themes are briefly alluded to: theme 1b, introduction theme, transition theme and theme 1a.

Summary

Thus, a significant number of similarities in the application of, and departure from, the principles of sonata form can be found in the above-examined works. These similarities can be summarised as follows:

1. All the works examined begin with an introduction passage or section based on material that is later prominently featured.

2. The material that forms the basis of these introductions is often closely related to the principal theme of the movement.

3. Even if similarities between the material of the introduction section and the first theme do not exist, Lilburn still contrives to match the material. These 'thematic weddings' usually occur as part of the bridging material between the exposition of the first and second subject-groups.

4. Although the demarcation lines between sections or subsections are often not clearly drawn, Lilburn nevertheless usually signposts these structural joins in one of a variety of ways. Such 'structural signposts' include: the use of a single strand link; the sequential repetition of a single motif; the use of a new tonal centre; very occasionally a change of key signature; sometimes the scoring of a clearly defined cadence or the insertion of a significantly-lengthed tutti rest; and, in the case of expositions of themes, a paring down of the accompanying orchestral texture.

5. Where a subject group contains two or more themes, they are usually similarly-styled or closely matched in mood.

6. The bridging passages between expositions of subject-groups always contain at least two component parts. One of these is invariably a passage based on a thematic wedding, whilst the other is most commonly a clearly definable 'transition theme'.

7. Relative to the exposition and recapitulation sections, Lilburn's development sections tend to be short, often accounting for less than one-fifth of the total duration of the movement.

8. The development section often begins with a strong but short-lasting reference to material from the introduction.

9. Following this, the development section is characterised by a marked modulation away from the tonic key of the main theme.

10. The main body of the development section is usually confined to a development of the first subject group. Usually a phrase derived from the first subject group is featured, and initially dominates the texture. Frequently the material is developed contrapuntally.

11. Towards the end of the development section, a brief process of motivic recollection usually occurs. Often the motifs recalled are from themes other than the first subject group.

12. Most recapitulation sections emerge from material featured at the end of the development section rather than beginning afresh with a recollection of earlier material.

13. Recapitulations of main themes are rarely exact, nor indeed

are first subjects necessarily recalled in the original key.

14. Most of his recapitulation sections show use of a 'cut-and-paste' technique of recapitulation.

15. Secondary material (second subject groups, transition themes, fused themes and introduction themes) is usually recalled once, and often in a guise closely resembling the original.

16. Lilburn's codas are usually relatively lengthy and often show evidence of further development of material. None of his codas function solely as preparation for the final cadence. All exhibit a summary (albeit a brief and selective one) of material presented in the exposition section.

The above discussion of Lilburn's use of forms has encompassed an examination of all but seven of the twenty separate movements to be found in Festival Overture, Aotearoa Overture, Landfall in Unknown Seas, Allegro, Song of the Antipodes, Diversions, Symphony No.1 and Symphony No.2. For the sake of completeness it is worthwhile touching briefly on these seven movements.

Three of the movements are to be found in Landfall in Unknown Seas. Movements II and IV of this work show use of the same principles of design as were found in the first movement of this work. That is to say, they are both medium-proportioned movements that display the same formal design of construction as a strict succession of thematic phrases. Where they differ from movement I, and movement II in particular exemplifies this, is that they do not return to clearly restate the material from the beginning of the movement. The reason for this is obvious: they are pictorial movements that echo the transitions in mood, place and time dictated in the poetry. Movement I, being essentially a prelude to the poetry, is allowed to possess a form independent of the specific requirements of the text.

Movements III and IV of Symphony No.2 both owe allegiance to the principles of sonata form, with their tripartite divisions into sections of exposition, development and recapitulation. The third movement of Symphony No.1 also shows use of a structure divisible into three main sections, but the middle of these three sections, rather than being developmental, takes the nature of a self-contained rondo.

Song of the Antipodes shows evidence of an episodic form in that the recurrence throughout the work of one main theme is alternated with contrasting passages, mainly in the woodwind.

Movement III of Landfall in Unknown Seas has an interesting structure. Nearly all the movement is comprised of a series of unfolding

harmonies above a pedal note, out of which grows a gently undulating viola melody. Like its surrounding movements in the work, as the movement progresses, it brings a transition of mood. However, at the end of the movement it returns to briefly recalling the slow unfolding harmonies.

Ordering of movements within a work

Four of the works examined above comprise more than one movement of music: Landfall in Unknown Seas, Diversions, Symphony No.1 and Symphony No.2. Lilburn orders his movements within these works according to the traditional criteria of contrasting tempi and varying 'weight' (degree of 'seriousness' of material).

The first point to note about these works is that all the movements are self-contained. No two movements are linked together to form a single chain, nor is any material carried over from one movement into the next. The possible exception to this lies in the last two movements of Symphony No.2. The third movement of this work is entitled "Introduction" to the "Finale" of movement IV. However, although these two movements should be heard as a paired set of movements, they are not joined, nor do they contain any clear instances of shared material.

The second point to note is that each of these four works shows a strict alternation of tempi between movements. Diversions is ordered in a quick-slow-quick-slow-quick pattern; similarly, Symphony No.1 is ordered quick-slow-quick. Symphony No.2 begins with a slow movement (or rather, medium slow) and is ordered slow-quick-slow-quick. Landfall in Unknown Seas also follows this pattern.

The third point to note concerns the key relationships between the various movements in each work. These are designed in much the same manner as Lilburn's structures: in the main, with a loose application of traditional principles. The keys between movements are related, but not in a close tonic-subdominant-dominant grouping. Only Landfall in Unknown Seas does not begin the first movement and end the last movement in the same key.

In Symphony No. 1, the outer two movements are based on A minor (or in modal terms, A aeolian), whilst the inner movement begins and ends with a C-sharp minor tonal centre - certainly not a close key to A minor, but one which is by no means unrelated to the tonic major of the outer movements.

In Symphony No.2, the two outer movements are in C major. The

second movement is in A major, again, not a close relative of the presiding tonic. Lilburn brings this most distantly related key back to the tonic through beginning the third movement in B minor and ending it on a bitonal chord of G major and B major. The B major element of this chord allows the movement to end with a reference to the tonal centre on which it began. The G major element, the stronger element of the two, becomes the dominant of the C major key of the fourth movement.

The five movements of Diversions show a very symmetrical use of key signatures: three sharps, two sharps, no sharps, two sharps and back to three sharps. In tonal terms, this gives a tightly-knit sequence of keys for each movement of tonic to supertonic to tonic minor to subdominant and back to tonic.

The final point to note is that both symphonies show cognisance of the traditional ordering of the 'weight' of each movement. Symphony No.1 follows the conventional ordering of a three-movement work. Following the intense, but animated *Allegro non troppo* of the first movement comes a slow-pulsed, lyrical *Andante con moto*. The third movement shows a return to an *Allegro*, but of much lighter nature than in the opening movement.

The relative 'weightings' of the movements in Symphony No.2 are complicated by the fact that the final two movements are paired. Together, these two movements provide the widest range of material covered in the symphony and contribute the most substantially to its length. However, the first movement of this symphony (a medium-slow, intense, but lyrical prelude) is still arguably the most concentrated of the four movements. It is contrasted in movement II by an admirably flippant, light-hearted scherzo marked *Allegro vivace*. If the second movement is all light, then the first of the final pair of movements is all darkness and gloom. It is a grave and troubled *Poco lento*, the brooding emotions of which are not resolved until the following movement. This fourth movement is an *Allegro* that captures the brightness of the second movement, yet is tempered both through being foreshadowed by the troubled third movement and through owing something in spirit to the seriousness of movement I. It is a moderating movement that strikes a happy medium between the extremes of mood presented in the preceding movements.

These contrasts between movements, coupled with the stylistic homogeneity in evidence within each work, show Lilburn conforming in his first two symphonies to the highest ideal of conventional structuring: that of diversity within unity.

HARMONY IN LILBURN

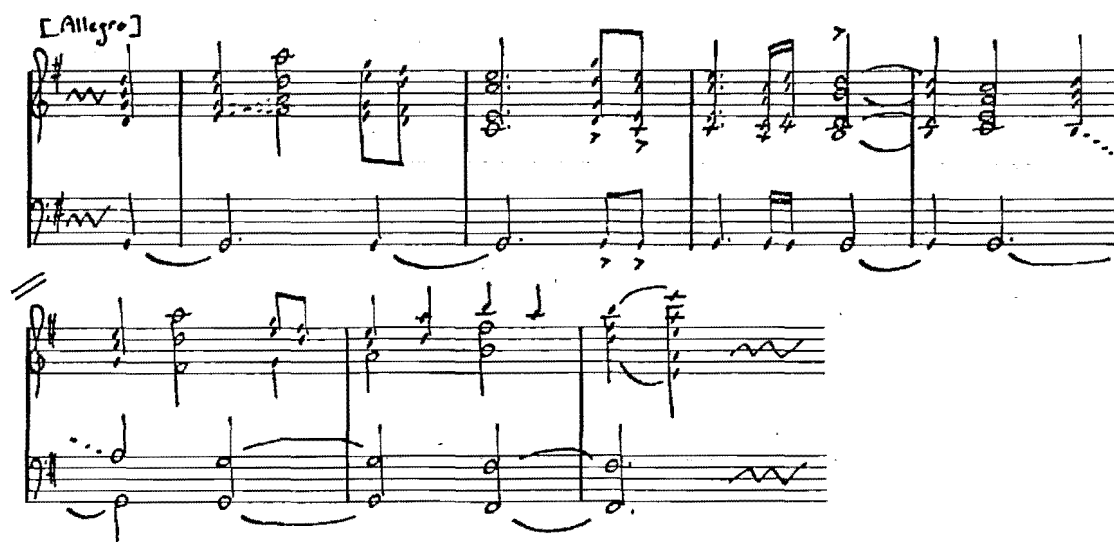
If any one particular element was to epitomize the changes in Lilburn's composition style throughout his output, it would be that of harmony. Obversely, it is also this element that arguably most helps to define his style.

The music of Lilburn's first composition period is strongly triadic, yet, unlike his use of form, for example, his harmonic vocabulary does not remain fixed and constant throughout this period. Whilst continuing to be triadic, it shows a slow evolution from the diatonic modality of the early overtures to the chromatic parallelism of his second symphony; or rather, it is a slow expansion, for his harmony never really severs its diatonic modal roots.

A facet of Lilburn's harmonic technique that recurs throughout his output is his use of pedal points. A brief examination of a few carefully chosen extracts will serve to illustrate his use of this device. More importantly though, these extracts will serve as a good illustrative introduction to the expanding nature of his harmonic vocabulary throughout his first composition period.

The first extract (Ex.1) is from the Aotearoa Overture of 1940. It shows the weaving of strictly diatonic chords above a tonic (G) pedal. The material that forms the basis of this extract is drawn from the introduction section of the overture.

Ex.1: Aotearoa Overture, strings bars 135-42, piano reduction.



It can be clearly seen that the harmonies chosen are limited to chords I, V, IV and ii of the G major key. This extract is also illustrative of a number of other features of Lilburn's harmonic writing that will be discussed later. These features include the wide spacing of chords, the parallelism of the upper instruments, the octave doubling of melodic lines, and the essentially homophonic texture (particularly bars 137-9).

The second extract (Ex.2) is from the Song of the Antipodes of 1946. The material quoted is the main theme of the work. Two pedal notes can be heard in this extract: one the note D (bars 1-6 and bars 9-16), and the other briefly the note G (bars 7-9). The D pedal is the tonic pedal. The melody of this extract is strictly diatonic, but the inner harmony contains a few instances of chromaticism. The texture is triadic but does contain some deviances from this, such as the harmonic retardation of a single line within the triad (bar 3, melody line) as well as the addition of non-chordal notes to the triad (bars 9 and 15).

Ex.2: Song of the Antipodes, bars 1-16, piano reduction.

The image shows a handwritten musical score for a piano reduction of the first 16 bars of 'Song of the Antipodes'. The music is in G major (one sharp) and 4/4 time. It is marked 'Largamente (d)'. The score is divided into three systems. The first system (bars 1-6) features a melody line with a chromaticism in bar 3 and a D pedal point. The second system (bars 7-9) includes a G pedal point. The third system (bars 10-16) continues the theme. Dynamics include 'mf', 'f', and 'dim'. The texture is primarily triadic but includes non-chordal notes in bars 9 and 15.

The third example (Ex.3) is from the Diversions of 1947. It comprises the announcing of the first theme of the third movement. The 'pedal' in this extract takes the form of an A to E oscillation in the cello line. As in the preceding two extracts, the melody line is strictly diatonic, but the inner harmony shows an increasing use of

chromaticism. This chromaticism arises from the intermittent parallelism of the essentially triadic accompaniment. This parallelism is most noticeable in the first bar of the extract, where the three upper lines ascend in parallel minor triads in second inversion. Interestingly, a modal quality is preserved despite the chromaticism of the inner harmony. The melody ascribes an arc from dominant to dominant of the A aeolian mode.

Ex.3: Diversions movement III, bars 9-13, piano reduction.



The fourth extract (Ex.4) taken from the opening bars of Symphony No.2 movement I (1951), confirms and consolidates the findings in the Diversions extract. Again, a dual tonic-dominant is established, but rather than this arising from the alternate notes of a pedal ostinato, the two pedal notes are sustained in different orchestral lines.

Ex.4: Symphony No.2 movement I, bars 1-4 (as sounding).

The C tonic pedal lasts only a bar-and-a-half, and is articulated in the double bass line. The G dominant pedal note is actually an inverted

pedal, and is sustained in the horn I line, reinforced from bar 2 by the second violins.

In this extract, an instance of chromaticism can be found in the viola melody line - the F-sharp of bar 1. The chromaticism of the harmony results, again, from the use of parallel triads. This is strongly evident from the middle of bar 2, where movement is in ascending parallel major triads in first inversion.

The fifth and final extract (Ex.5) is from movement III of the same symphony. In this extract (bars 1-8), all traces of the strictly diatonic writing that characterised the Aotearoa Overture have vanished. Chromaticism now dominates the texture both harmonically and melodically. The accompaniment is strictly triadic, and, from bar 3, contains many instances of parallelism.

The melody in this extract moves independently to the harmonic accompaniment. It is a two-note melody (D and E-flat) that alternates between doubling the D pedal and creating semitonal dissonance with the D pedal. No strong feeling of key is established: the D pedal suggests a D tonic, but the entry of the upper string accompaniment in bar 2 suggests a tonal centre of B minor.

Ex.5: Symphony No.2 movement III, bars 1-8 (as sounding).

Handwritten musical score for Symphony No. 2, movement III, bars 1-8. The score is written on six staves. The top staff is labeled 'Melody' and 'clarinet'. The second staff is labeled 'Harmony' and 'vi, vii, viola'. The third staff is labeled 'Pedal' and 'cello'. The bottom three staves are unlabeled but contain string accompaniment. The tempo is marked 'Lento' and the time signature is 4/4. The key signature has one flat (B minor). The score shows a D pedal point in the cello and a two-note melody (D and E-flat) in the clarinet. The harmony consists of parallel major triads in first inversion.

Thus, the above five examples illustrate both the recurrence, throughout Lilburn's first compositional period, of the use of pedal points, and the expansion of his harmonic vocabulary from a basic diatonic modality to a refined chromatic parallelism.

As mentioned above, in the discussion on melody, many of Lilburn's melodies are constructed out of diatonic modes. Given that Lilburn's themes are usually announced during a period of orchestral quiet with a skeleton accompaniment, it would seem logical that these points in the score would show clearly Lilburn's use of modal harmony. In actual fact, this is not the case. Where a modal theme is not accompanied by parallel triads (and the inevitable chromaticism that follows) it is accompanied by a harmony that merely reinforces the tonic chord, or in some cases, only the tonic note. The diatonic modality that characterises these passages is all melodic.

Symphony No.2 gives two good examples of this. The first theme of movement I is pure aeolian in mode, based on a B tonic. Its accompaniment comprises three distinct ideas. One of these is a B pedal, sustained throughout the statement. Another is the repetition of a rhythmic motif in the viola. The notes for this motif are B and D. The third idea begins as a dominant (F-sharp) and mediant (D) pedal in the cello divisi lines. This harmonic line comes closest to establishing a modal harmonic background when, in the third bar of the statement of the theme, the F-sharp is raised to a G-natural - the aeolian sixth. The modal flavour of the extract remains essentially the property of the melody:

Ex.6: Symphony No.2 movement I, bars 22-6.

Oboe modal melody

Viola B-D rhythmic motif

cello F# pedal

B pedal, horn, cello, d-bass

Following these extracted bars, elements of chromaticism creep into the harmonic texture.

The second theme of Symphony No.2 movement IV is modally flavoured, and accompanied for most of its first statement solely by a tonic pedal. Towards the end of its statement the other notes of the tonic triad are sketched in, and one of the clarinet lines assists briefly in reinforcing the modal quality:

Ex.7: Symphony No.2 movement IV, bars 97-104.

Oboe melody

Clarinets as sounding

Timpani

Violin II

Double bass div.

To give but one further example, the modal theme (E dorian) of the middle section of Diversions movement II (bars 17-20) is accompanied by a rhythmic ostinato comprised solely of the notes of the E minor triad:

Ex.8: Diversions movement II, bars 17-20.

Thus, some of the most noticeably modal passages in Lilburn's music - the points in the score where modal themes are first announced - owe their modal flavour almost entirely to the melody. The harmonic accompaniment seems to be relegated at these points to reinforcing the tonic triad.

As a digression, it is interesting to note the frequency with which Lilburn superimposes a modal melody on a parallel triadic accompaniment in the later works of his first composition period. The Diversions movement III extract quoted above (Ex.3) is a good example of this. Another good example occurs in the third movement of Symphony No.1. In this, the pure A aeolian scalar theme is accompanied both by a tonic pedal (in the horn and timpani lines) and some parallel triadic movement in the inner strings. The result is a most satisfying, if curious, blend of the old with the new:

Ex.9: Symphony No.1 movement I, bars 1-4.

VI

VII

Hrn/Timp

Tuti

parallel triads

Timp trill

However, just as many of Lilburn's modal themes are accompanied by non-modal harmonies, so too are a number of his non-modal melodies flavoured with modal harmonies. An excellent example of this occurs in the introduction to Allegro (see Ex.10).

The melodic content of this extract comprises the four notes of the lower tetrachord of the G minor scale. As such, it gives no hint of the modally defining sixth and seventh degrees of the scale. The first phrase of the introduction begins with a G minor harmonisation and cadences on the lowered leading note major chord of F major - a typically modal progression. The second phrase begins with a return to G minor harmonisation followed quickly by the characteristic dorian mode chord of the subdominant major:

Ex.10: Allegro for strings, bars 1-6.

Melody

Harmony

G minor

F major

G minor

C major

Dorian g:i

VII

i

IV

The move from the tonic to the lowered leading note major chord

in this extract is echoed in the main theme of Allegro, a melody that is likewise, initially, based on the lower tetrachord of G minor. The modal progression here, though, is stated in first inversion, and the sharp definition of the tonic is blurred by bimodal elements in the second violins. These elements, in fact, help define the modality of the passage as aeolian, and the progression as one of iv⁷d to VIIb in the G-based mode:

Ex.11: Allegro for strings, bars 10-14.

The musical score for Ex.11 shows three staves: Violins I & II (VI, VII), Viola (Violab melody), and Cello/Double Bass (cello/bass). The bass line is the primary driver of the harmonic change. The progression is as follows:

- Bar 10: G aeolian iv⁷d (C minor 7)
- Bar 11: G aeolian iv⁷d (C minor 7)
- Bar 12: F major VIIb
- Bar 13: G minor i
- Bar 14: G minor i

In both of the above extracts from Allegro (Ex.10,11), there is an instance of a change of chord not being effected simultaneously in all the instrumental lines. In the first extract (Ex.10), the move to chord VII begins first in the melody in bar 2 with the sounding of the note C. This is then followed in bar 3 by the upper harmony (second violins) sounding the note A. The change of chord is only realised fully in bar 4, with the shifting of the bass harmony to the note F.

In the second extract (Ex.11), the change from chord VIIb to the tonic begins at the first beat of bar 13 in the bass-line of the harmony, with a sounding of the note G. Above this, the remaining notes of chord VIIb are sustained until the second beat of the bar when they, along with the melody line, sound the notes of the G minor tonic chord.

This overlapping of chords, as will become increasingly evident, is a prominent feature of Lilburn's harmonic writing. As a characteristic technique of effecting changes of chord, its application is not restricted to his modal harmonisation. Most commonly, this overlapping is a two-part one, between the bass-line and the upper harmony lines. The sounding of the new chord is either anticipated or delayed in one or other of these harmonic parts. Sometimes the overlapping is in three

parts, as evidenced in the first of the Allegro extracts (Ex.10), with the melody line sounding a note of the new chord independently of either the bass-line or the inner harmony.

Despite the obvious modal flavour to be found in the music at points where an important theme is first announced, it is at cadence points and in cadential progressions that Lilburn's use of a diatonic modal expression is most clearly heard.

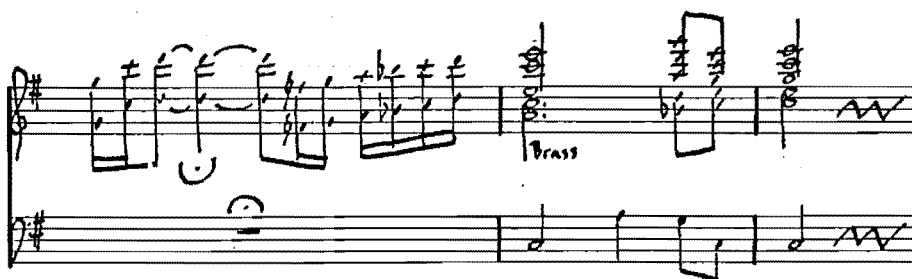
An examination of his cadential progressions reveals a remarkably low incidence of use of the perfect cadence. Many of his cadences are modally orientated with a preponderance of flattened leading note to tonic progressions, as well as supertonic to tonic progressions. The plagal cadence is quite frequently employed, but often when a bass-line ascribes a IV-I plagal movement, the harmonic outline above the subdominant bass note is that of a supertonic chord. The typically modal mediant to tonic and submediant to tonic cadential progressions are also used with some frequency.

Consider the following extracts:

Ex.12a: Aotearoa Overture, string bars 133-4, piano reduction.



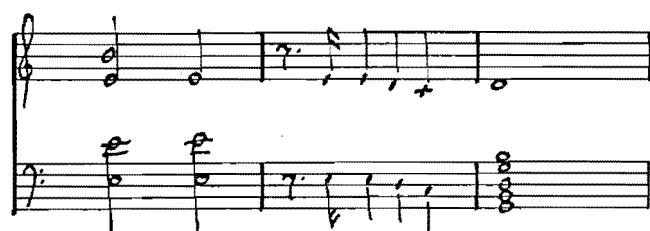
Ex.12b: Aotearoa Overture, bars 50-2, piano reduction.



Ex.12c: Aotearoa Overture, strings bars 104-6, piano reduction.



Ex.12d: Symphony No.2 movement IV, bars 173-5, piano reduction.



Ex.12e: Symphony No.2 movement IV, bars 195-7, piano reduction.



Ex.12f: Symphony No.2 movement II, bars 141-2, piano reduction.



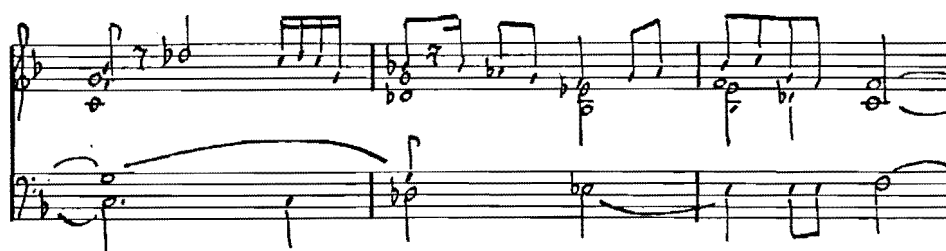
Ex.12g: Landfall in Unknown Seas movement I, bars 74-7, piano reduction.



Ex.12h: Landfall in Unknown Seas movement I bars 5-8, piano reduction.



Ex.12i: Festival Overture bars 14-16, piano reduction.



Ex.12j: Symphony No.1 movement II, strings only bars 23-5, piano reduction.



These all show use of modal cadences with varying degrees of clarity. Most display an overlapping of chordal progression between the various lines.

The only two that do not show evidence of overlapping are the two extracts from Symphony No.2 movement IV (Ex.12d,12e). In these, the arrival at the closing chord of the cadence is simultaneous. These two extracts are variations of the same cadence. In example 12d, the unison movement in bar 174 ascribes the outline of a subdominant chord. In example 12e, the parallel third harmonisation of this equivalent movement suggests a brief touching of the supertonic in the chord immediately before the tonic is sounded. Interestingly, the movement in the bass is from the sixth degree of the scale up to the tonic. This suggests a process of chordal inversion, with a progression undertaken of IVb-(vi⁷-iic)-I.

Another cadence that shows a sub-mediante to tonic movement in the bass-line can be found in example 12g, bars 74-7 of Landfall in Unknown Seas movement I. This could be viewed as a vi⁷-I cadential progression, if the inner harmonic movement of bar 76 is heard as a cadential embellishment. If this harmonic movement is heard as further overlapping of chordal change between the melody, bass-line and inner harmony, then it could be viewed as some form of plagal cadence: either IVb-I or IVc-I, depending on where one hears the penultimate chord as occurring.

In the other extract from Landfall in Unknown Seas (Ex.12h), a similar degree of overlapping between chords occurs at the cadence. The melody line cadences prematurely on the third crotchet beat of bar 7. Its melodic outline (with the parallel third harmonisation) suggests a plagal cadence. However, the bass-line and inner harmony do not find the tonic until the third crotchet beat of bar 8. The harmonic outline immediately prior to this, coupled with the bass-line stepping down from A to the G tonic, suggests a Vc-I cadential progression.

Example 12b from Aotearoa Overture and example 12f from Symphony No.2 movement I both display a similarity of progression. This is essentially a iib-vib-I movement, with the vib chord delaying the sounding of the tonic. Both the bass-line and melody-line strike notes of the tonic chord at this point, but the inner harmony strikes the sixth above the tonic. A few beats later this sixth is replaced by the fifth, as the tonic chord is finally and fully stated.

In example 12a, from Aotearoa Overture, one can see Lilburn twice anticipating the tonic chord on a weak beat before the cadence comes to rest. The tonic is anticipated by a semiquaver prior to the half-bar pulse of bar 133, and at the end of this bar, Lilburn anticipates the sounding of the tonic in root position by scoring the root to sound on the eighth quaver.

This anticipation can also be heard in example 12c from the same work. The upper instruments are the first to hint at the tonic (minus the fifth) on the third crotchet beat of bar 104. The bass at this point is sounding the supertonic D. On the third crotchet beat of bar 105, the bass-line steps down onto the tonic, but at the same time the upper instruments strike a dominant chord. A beat later, these upper instruments return to the tonic and sound the chord twice, firstly on the 'weak' fourth beat of bar 105, then finally on the first beat of bar 106. Examples of this weak-to-strong anticipation of the cadential tonic can be found throughout the Aotearoa Overture. To give but one further example, the opening flute theme contains this idea of anticipation at the end of its opening phrase. In this, the flute lines anticipate the outline of the new tonic on the fourth crotchet beat of bar 4:

Ex.13: Aotearoa Overture bars 4-5.



Example 12i and example 12j both present examples of a flattened leading note to tonic cadence. Example 12i, from the introduction to Festival Overture, presents a near-classic aeolian cadence with its VI-VII-I harmonic outline. In actual fact though, it is a $ii^{\circ}c-VII^{9+flat}7-I$ (with an absent third) progression that is presented. Again, the melody line anticipates the sounding of the tonic chord - by a quaver beat.

Example 12j presents a V-VII-I cadential outline. The tonic again is anticipated on a weak beat, this time in a tutti statement that is reiterated a quaver later on a stronger beat.

Lilburn's cadential progressions, as exemplified by the above-quoted extracts, represent only a small part of his diatonic/modal harmonic writing. Sometimes whole passages are built out of a sequential string of these modal progressions. The closing bars of both the Aotearoa Overture and the Festival Overture provide good examples of this.

Ex.14: Festival Overture, bars 230 to end (bar 247), skeleton piano reduction.

The musical score for Ex.14 is a skeleton piano reduction of bars 230 to the end (bar 247) of the Festival Overture. It is presented in six systems, each with two staves. The first five systems are connected by double bar lines with repeat dots, indicating a continuous sequence. The sixth system is a final system. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Ex.15: Aotearoa Overture, bars 233 to end (bar 244), skeleton piano reduction.

The musical score for Ex.15 is a skeleton piano reduction of bars 233 to the end (bar 244) of the Aotearoa Overture. It is presented in a single system with two staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.



Both these extracts show use of the typically modal ii-I sequence, either as a progression (Festival Overture bars 232-3), or as a retardation (Festival Overture bars 238 and 245, and Aotearoa Overture bars 240-2). Interestingly, the retardations are always stated in the upper instruments over a tonic pedal in the bass-line. (This, as will be shown later, is the typical harmonic content of Lilburn's idiosyncratic 'strong-weak rhythmic whiplash'.)

The Festival Overture extract (Ex.14) shows a telling and persistent use of the modal dominant ninth chord. Bars 235-6 comprise passages based around this chord, worked into resolving progressions with the tonic major chord.

Much of the modal quality of the Aotearoa Overture extract (Ex.15) comes from the use of the lowered leading note major chord (F major triad). The most pronounced use of this occurs in bar 236, but it is also used in bars 237 and 238 where it is alternated with the tonic minor over a tonic (G) pedal. In bar 239, the root of this lowered leading-note chord appears again in the bass-line (and in the melody), but here it functions as the first inversion of the dominant minor. The appearance of the dominant minor, unlike in the Festival Overture extract, is limited to this one occasion, and the lowered leading-note bass-line quickly drops a perfect fourth to the sub-dominant root. A further perfect fourth drop in the bass-line heralds a return to the tonic.

Much of Lilburn's otherwise triadic modal harmonisations are enriched with liberal sprinklings of diatonic sevenths, ninths and sometimes even elevenths. Where these occur, they are often not used in their traditional tonal function, rather, they result from the harmonic

independence of the bass-line.

Whilst the upper harmonic lines move in triadic formations, the bass-line is left free to explore notes outside the triad. This gives rise to a most characteristic facet of Lilburn's harmony: that of the triad stated above a bass-note not part of that triad.

These 'non-triadic' bass-notes are restricted to a few select degrees of the scale: those which least disturb the otherwise triadic quality of the writing. To elaborate: where a minor triad is presented in the upper lines, Lilburn often 'substitutes the root' of the given triad in the bass with a note a perfect fourth higher. This non-triadic bass-note creates a chord characterised by both a minor seventh and a major ninth:

Ex.16: Examples of 'root substitution' beneath minor triads.

The diagram illustrates two examples of root substitution for minor triads. On the left, a minor triad (Bb, D, F) is shown in the upper line, with the root (Bb) substituted in the bass line. The text 'or or compared with' is written between the two examples. On the right, a minor triad (Bb, D, F) is shown in the upper line, with the root (Bb) substituted in the bass line. The text 'or or' is written between the two examples. Below the right-hand example, the text 'minor chord with substitute root a perfect fourth higher' is written.

Where a major chord is presented in the upper lines, Lilburn often substitutes the root in the bass with either a note a tone higher (which produces a chord characterised by a minor seventh, a major ninth, and a major eleventh), or a note a major sixth higher (which produces a chord characterised by only a minor seventh):

Ex.17: Examples of 'root substitution' beneath major triads.

The diagram illustrates three examples of root substitution for major triads. On the left, a major triad (C, E, G) is shown in the upper line, with the root (C) substituted in the bass line. The text 'or or compared with' is written between the two examples. In the middle, a major triad (C, E, G) is shown in the upper line, with the root (C) substituted in the bass line. The text 'or or and' is written between the two examples. On the right, a major triad (C, E, G) is shown in the upper line, with the root (C) substituted in the bass line. The text 'or or' is written between the two examples. Below the middle example, the text 'major chord with substitute root a tone higher.' is written. Below the right-hand example, the text 'major chord with substitute root a major sixth higher.' is written.

By limiting his use of non-triadic bass-notes to the three above-mentioned scale degrees, Lilburn keeps his harmonic texture within the bounds of

diatonic modality whilst at the same time minimalising the disturbance to the triadic nature of the harmony. Often when he employs such a 'root substitution' he will compensate for the thickening of the normally triadic texture by omitting one of the notes of the triad in the upper instruments. The note he omits varies from example to example.

This concept of 'non-triadic bass-notes' or 'root substitution' explains the harmonic content of many of Lilburn's most distinctive passages. Take, for example, the following phrase from the introduction to Aotearoa Overture:

Ex.18: Aotearoa Overture, bars 5-7.

At least three non-triadic bass-notes are used in this passage. The two most obvious ones are the last two chords of the extract: an F major chord is given a substitute root a tone higher (G), and a G minor chord is given a substitute root a perfect fourth higher (C). The third use occurs in the first chord of bar 6. The missing note of the triad in the upper string harmony is an E-flat (supplied in the flutes as part of a sustaining of the final 'chord' of the opening flute motif, overlapped with this succeeding phrase). This then makes the chord under consideration an E-flat major chord with a substitute root a major sixth higher (C).

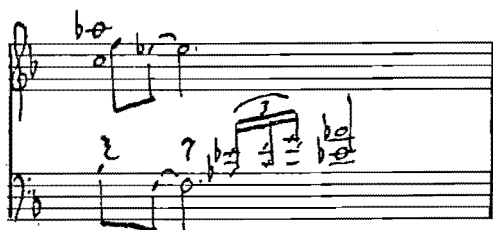
The opening bars of Festival Overture also provide good examples of non-triadic bass-notes. Bar 3 shows two such bass-notes working side by side underneath an A-flat major triad: the bass-line moves from the substitution a tone higher (B-flat) to the substitution at the major sixth (F).

Ex.19: Festival Overture, bar 3, piano reduction.



Bar 5 shows a similar use of non-triadic bass notes, but this time the triad of the upper harmony changes from F minor to A-flat major synchronised with the B-flat to F movement in the bass. The B-flat in the bass now represents a perfect fourth substitution. The F remains a major sixth substitution.

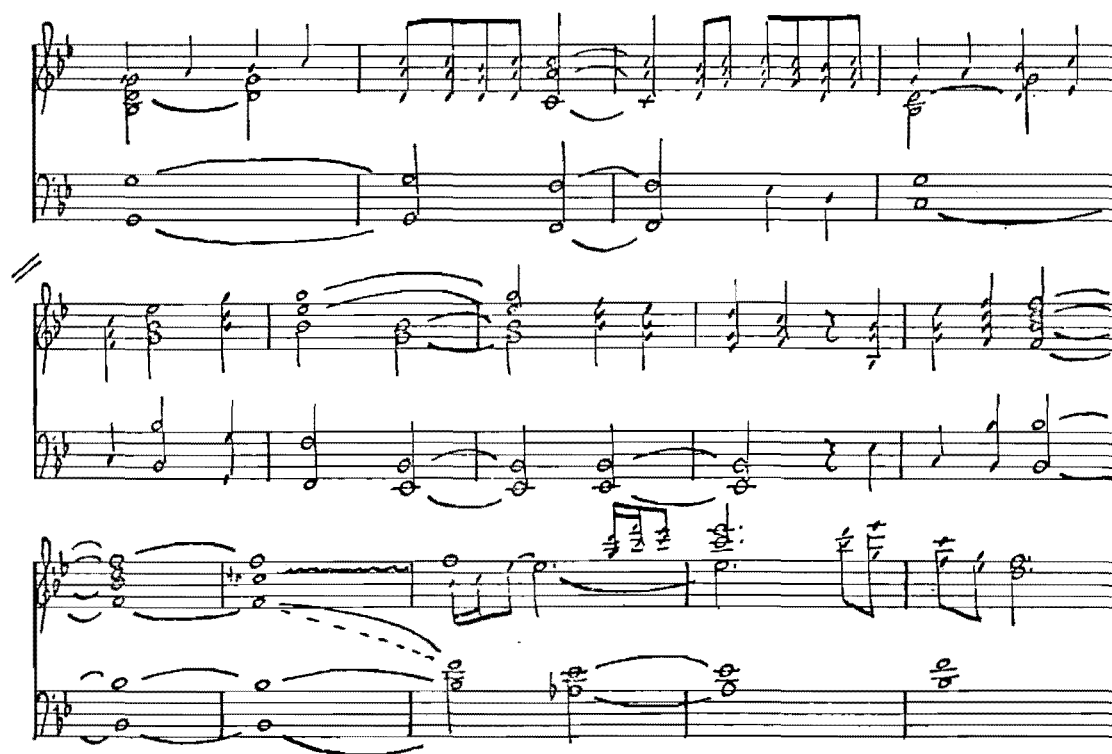
Ex.20: Festival Overture, bar 5, piano reduction.



The important point to stress about such chords is that the bass-line is kept entirely separate from the upper harmony; it is never doubled in the register of the upper harmony. Further to this, Lilburn never adds notes to such chords, they are always built solely of an upper triad with a non-triadic bass-line. This means that where, for example, the relationship of the bass-note to the upper triad gives rise to an 'eleventh' chord, the third and fifth of that 'eleventh' chord is absent. By the same token, for a 'ninth' chord, the third of the 'ninth' chord is absent.

In the following passage, taken from the 'fused' or 'wedded' theme of Allegro (bridging portion of the exposition section) one can see a number of modal processes at work:

Ex.21: Allegro for strings, bars 63-76, piano reduction.



In bar 64, under the prevailing tonic of G minor, a clear cadential use is made of the modal flattened leading-note major chord. This cadence, it may be noted, is prepared for as early as the last crotchet beat in bar 63, with the sounding of the C in the melody. The upper two lines in the first half of bar 64 oscillate over a tonic G pedal between notes belonging to the leading note chord and the tonic chord. The lower of the three upper lines (the 'viola' line) persistently reiterates the dominant of the tonic. The cadence point to the phrase is finally reached on the third crotchet beat of bar 64.

On the last quaver beat of bar 65, and particularly on the first and third crotchet beats of bar 66, use of a non-triadic bass-note is made. The C root of bar 66 is a substitute a perfect fourth higher than the root of the G minor triad in the upper instruments.

Bar 68 shows the characteristic anticipation of the new tonic at a cadence point. The new tonic is E-flat major and is arrived at midway through bar 68. The melody line anticipates this tonic chord as early as the last crotchet beat of bar 67 (indeed, the upper instruments anticipate the tonic as far back as the second crotchet beat of this bar, but in a different inversion that is subsequently forsaken). At the beginning of bar 68, the upper instruments have all arrived at the new tonic chord, but the independently moving bass-line is sounded on the supertonic (F)

preparatory to its move to the tonic two beats later.

A typical modal cadence can be heard at bars 70-1 in conjunction with a use of another non-triadic bass-note. This short phrase brings about a shift from E-flat to B-flat major. The intervening chord is comprised of an E-flat major triad in the upper instruments, but with a C root in the bass. This gives the cadence its ii-I modal flavour.

A further use of a flattened leading note major chord can be heard in bars 74-5 with the shift of chord from B-flat major to A-flat major. Again, like the earlier example in this extract, the change between the chords is overlapped rather than immediately effected, as indeed is the return to the B-flat major chord in bar 76.

Thus far in this discussion, given examples of Lilburn's use of modality have been confined to isolated occurrences - in cadences, or in passing chords in a particular passage. Lilburn's modality, in fact, assists in explaining many of his harmonically ambiguous passages, where a given set of accidentals suggests a particular key contrary to the key suggested by the established tonal centre.

The clue to this lies in Lilburn's persistent and prolonged use of pedal points. Frequently Lilburn will establish a pedal point on a degree of the scale other than the dominant or tonic of the prevailing major or minor key. This pedal point is often sustained for durations past the length where it sounds like a sustaining of a secondary degree of the scale. It then begins to sound like a tonic pedal, or at the very least, the root of a new tonal centre. The scale notes employed above the pedal remain the same as in the previously prevailing major or minor key. This gives the passage a strong modal flavour.

Take, for example, the opening bars of the Festival Overture (see Ex.22). Despite the one-flat key signature, four flats dominate the texture through to bar 20. Under a conventional major-minor analysis, this suggests a key for the opening bars of either A-flat major or F minor. The absence of any raised leading notes (E-naturals) for the F minor key makes it more likely melodically that the key is A-flat major. Yet not once does the bass-line sound the tonic of this A-flat major key, and only once, briefly (as late as bars 15-16), is the root of the dominant chord sounded. If A-flat major is the key of this opening passage, then Lilburn has studiously avoided articulating the tonic chord in root position.

Harmonically, it seems more likely that the key is F minor, for that is the key eventually, and firmly, established in bar 16. Also, the chord of F minor is stated with some frequency in the first eight bars.

Ex.22: Festival Overture, bars 1-23, skeleton piano reduction.

This image shows a handwritten musical score for the first 23 bars of a piece titled 'Festival Overture'. The score is a skeleton piano reduction, meaning it provides the essential harmonic and melodic structure without detailed dynamics or articulation. It is written on six systems of two staves each, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings. There are several measures with complex chords and rapid passages, particularly in the first system where a sixteenth-note run is visible. The score is marked with double bar lines and repeat signs at the beginning and end of each system. The handwriting is clear and legible, typical of a professional or advanced student's work.

However, most of these F minor statements are achieved through the use of a non-triadic bass-note, and usually appear as F minor seventh chords.

Thus, up until bar 16, the 'key' of the piece remains ambiguous. Throughout these opening bars, Lilburn has constructed his material above what basically amounts to two pedal points. The first of these is based on B-flat, alternating with, but dominating, touches of an F pedal. The second of these (from bar 9) is a C-based pedal. In the absence of a firm feeling of 'key', these pedals help establish tonal centres for the bars in which they are stated. As the scale notes remain the same above each of these tonal centre pedals, the music assumes a modal flavour: B-flat dorian for bars 1-8, and C phrygian for bars 9-15. The movement away from the C pedal at bar 15 can be viewed as a preparation for the cadence onto the new F-based pedal of bar 16.

As much of Lilburn's music otherwise shows use of modal resources, it would seem sensible to view such tonally ambiguous passages in harmonic-modal terms, rather than conventional major-minor 'key' terms.

John Vincent in his book The Diatonic Modes in Modern Music¹ neatly rationalises this alternative method of analysis. Vincent identifies the properties of each individual mode as being classifiable into two categories or 'indices'. He terms these categories 'ordinal' indices and 'lateral' indices.

An ordinal index comprises modes that share the same seven diatonic pitches, or, in other words, share the same key signatures or accidentals. A lateral index comprises modes that share the same tonic. Thus, D dorian and A aeolian share the same ordinal index of modality, whilst D dorian and D aeolian share the same lateral index.

Under this system, a shift in one tonic can freely occur to any of six other tonics without chromatic alteration to the scale notes employed. Vincent calls this a modulation within the ordinal index of modality.

To elaborate, consider the C major scale. This is called a C scale because the tonic (or centre of gravity) of the scale is C. It is called major because of the characteristic ordering of the scale notes into interval steps (ascending) away from the tonic of tone, tone, semitone, tone, tone, tone, and semitone. However, if the tonic (or centre of gravity) of this particular set of scale notes was to become D (perhaps through frequent stressing), then this would alter the characteristic ordering of scale notes into interval steps away from the

¹ Hollywood, California, Curlew Music Publishers revised ed., 1974, 394 pp.

tonic of tone, semitone, tone, tone, tone, semitone, and tone. Thus, although the scale notes employed have remained the same, the change of tonic has effected a change in property and function of each of these scale notes. The tonic chord and the dominant chord, for example, are now minor triads, rather than major triads as before. The subdominant chord, though, remains as a major triad. Because of the change in function for these scale notes, and because the tonic of the scale is now D instead of C, the scale becomes D dorian rather than C major.

The converse of such a shift in the ordinal index of modality is what Vincent calls a shift in the lateral index of modality. This occurs when a particular set of scale notes is exchanged for a new set of scale notes, whilst the tonic for both sets remains the same. C major becomes C dorian when the third and seventh degrees of the scale are lowered (thus altering the characteristic pattern of ordering of the scale notes in interval steps away from the tonic).

According to Vincent, a shift in the lateral index of modality represents an interchange of mode, and a shift in the ordinal index of modality represents a modulation of the mode. What is meant by a change of key (or modulation) in the traditional tonal sense, occurs with a shift in both the ordinal and lateral indices of modality. (The exceptions to this are, of course, a change of key to the relative major or minor, or to the tonic major or minor. In the former of these, in Vincent's terms, only a shift in the ordinal index has occurred, whilst in the latter, only a shift in the lateral index has occurred.)

Vincent's analytical model helps explain the tonal ambiguity of such passages as the introduction to Aotearoa Overture. Three ordinal indices (sets of scale notes) are employed in the twenty-four bars that comprise this introduction. These are that based on B-flat major (two flats) bars 1-9; that based on C major (no flats or sharps) bars 10-20; and that based on G major (one sharp) bars 21-4.

Throughout this introduction, Lilburn makes frequent use of pedal points. Where these are scored on degrees of the scale other than the tonic, a change of tonic (or centre of gravity for the scale) occurs and a shift in the ordinal index of modality is undertaken.

Thus, whilst bars 1-4 are based on B-flat major, bars 5-9 (by virtue of the persistent and prolonged articulation of the note C in the bass-line) are based on C dorian.

A change of tonic to C does not coincide in bar 10 with the cancellation of the two flats used in the opening nine bars. The tonic

heard from bars 10-15 is the note D with the result that the modal flavour of this passage is dorian. At bar 16 the tonic shifts firmly to C. No chromatic change is made to the scale notes with the result that the bars following are based on C major.

Bars 20-4 are based on an A pedal. This shift of tonal centre from C to A at the end of bar 19 marks a shift in the ordinal index of modality from C major to A aeolian (the relative 'natural' minor of C major). At bar 21, the appearance of an F-sharp accidental marks a shift in the lateral index of modality from A aeolian to A dorian.

The A pedal that helped establish the tonal centre of A from bars 20-4 shifts to G at bar 25. As no change is made at this point to the accidentals (one-sharp) in the texture, this marks a further shift in the ordinal index of modality, from A dorian to G major.

A tabulation of the harmonic modal content of this introduction should help to clarify the nature of these shifts within ordinal and lateral indices:

Table 1: Aotearoa Overture bars 1-25, shifts within indices of modality.

Bars	1	2	3	4	5	6	7	8	9	10	11	12
Ordinal Index	Two-flats $\flat\flat$									No accidentals \natural		
Tonic	B-flat				C					D		
Mode	major				dorian					dorian		

*

*+

13	14	15	16	17	18	19	20	21	22	23	24	25
(no accidentals \natural)								one sharp \sharp				
(D)			C				A				G	
(dorian)			major				aeo- lian	dorian				ma- jor

*

*

+

*

- * = shifts within the ordinal index of modality.
 + = shifts within the lateral index of modality.
 *+ = simultaneous shift within both the indices: a 'traditional' modulation.

Advocates of the conventional major-minor method of analysis would insist that, to give but two points of dissension, bars 10-15 are based on chord ii (specifically $11\frac{9}{7}$) of C major, and that the A pedal of bars 20-4 is firstly (bar 20) based on chord vi of C major, and secondly

(bars 21-4) based on chord viib of G major. This is of course correct, but as an analytical method it relies on hindsight for these findings. For example, it can only be said with certainty after bar 16 (and the sounding of the C major tonic) that bars 10-15 were based on the supertonic of C major. Likewise, it is only until bar 25 and the sounding of the G tonic that it can be said that bars 21-4 were based on chord viib of G major. Even with the recognition of a change of accidental to one sharp in bar 20, it could have transpired that bars 20-4 were based on chord iib of E minor.

Nevertheless, whatever the advantages or disadvantages of a modal, as opposed to a tonal, approach to harmonic analysis, an awareness of Vincent's concepts of shifts within ordinal or lateral indices of modality, facilitates an understanding of the passages of harmonic ambiguity that frequently occur in the early works from Lilburn's first compositional period.

One aspect of Lilburn's harmony in his early works that has not yet been discussed is his characteristic voicing of chords. As much of his harmony is based on a pure triadic sound (that is to say triads that have no added notes) it would seem sensible to begin such a discussion with an examination of his stock method of voicing triads. Reviewers and commentators on Lilburn's music have made much of Lilburn's clear-cut harmonies and transparent textures. The following examples of Lilburn's voicing of triads in the Aotearoa Overture shed light on such comments:

Ex.23: Aotearoa Overture, bars 16 (beat 1-2), 134, 193.

The image contains three handwritten musical staves, each representing a different bar from the Aotearoa Overture. Each staff shows a triad voicing with specific instrument assignments:

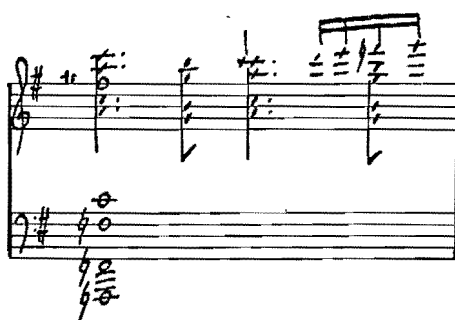
- Bar 16:** The triad is voiced with 2 flutes (2 fl), VI+II, Viola, and cello/bass. The key signature has one sharp (F#).
- Bar 134:** The triad is voiced with 4 flutes (4 fls), violas, trombs, and cello/viola. The key signature has two sharps (F# and C#).
- Bar 193:** The triad is voiced with flutes (fls), trs, violins, and cello/bass. The key signature has two sharps (F# and C#).

None of these chords have notes placed lower than the register within which they would occur sounding as a harmonic from the fundamental note of the chord. It is a studied avoidance of textures that could sound muddy, and a favouring of high-set chords capped by woodwind triads. In all three of the examples, gaps in the voicings (registers where no

note is articulated, yet where one might reasonably have expected to be) are in evidence. This creates a feeling of spaciousness within the chord.

Sometimes Lilburn takes this one step further in a voicing that verges on musical segregation. In this, the root of the chord is assigned to the bass instruments, while the upper instruments are scored only the third and fifth. Although no examples of this extreme can be found in tutti passages in his orchestral works, the following extract (bar 191 of Aotearoa Overture) comes close to this voicing. Only the trumpet, out of the upper instruments, doubles the root, and only the first trombone, out of the lower instruments, doubles the fifth:

Ex.24: Aotearoa Overture, bar 191.



This manner of voicing is typical of Lilburn's sectional writing, particularly the strings, where above a bass-line, movement in parallel thirds can be found in the violins. In this, the viola often doubles over one or other of the two upper parts, usually the first violin. Good examples of this are relatively easy to find:

Ex.25: Symphony No.1 movement I, strings only, bars 64-7.





Ex.26: Song of the Antipodes, strings bars 341-4.



The parallelism evident in the upper lines of these two extracts serves as a good transition to an examination of the chromatic, triadic parallelism that characterises the later works of Lilburn's first composition period.

Lilburn's triadic parallelism did not suddenly appear in his works from the Diversions of 1947 onwards. Rather, it evolved slowly from the harmonisation of melodic lines in parallel thirds - a distinctive feature of the early overtures in particular. This evolution, interestingly, can be most clearly witnessed in one of the little hallmarks or 'glyphs' of Lilburn's early style - that of the rapidly ascending anacrusis figure.

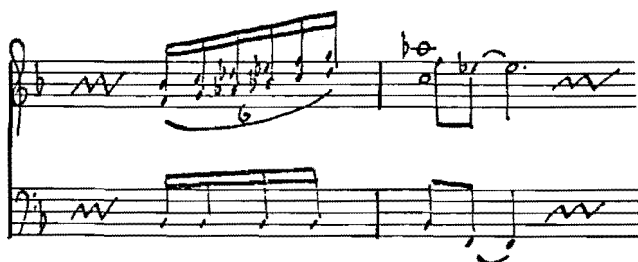
In the Aotearoa Overture (1940), this can be heard prominently in the last bars of the work, where it comprises the typical parallel thirds movement, with the uppermost line doubled at the octave:

Ex.27: Aotearoa Overture, bars 241-2.



In the Festival Overture (1939), it can be heard prominently in the opening bars, where it comprises a movement in parallel fourths:

Ex.28: Festival Overture, bars 4-5.



A logical step from this, is to combine the parallel movement of both thirds and fourths to form parallel triads, with all three lines remaining within a diatonic texture. Allegro (1942) and Song of the Antipodes (1946) provide good examples of this:

Ex.29: Allegro for strings, bars 114-5.



Ex.30: Song of the Antipodes, strings bars 349-50.



The next logical step is to restrict the parallel triadic movement to either major triads or minor triads. This means that even though a melody may remain diatonic, the accompanying parallel lines, although diatonic in shape, must necessarily introduce to the texture elements of chromaticism. As Lilburn's use of the rapidly ascending anacrusis figure all but ceases in the later works of his first period of composition, it is difficult to find an example of his use of parallel major or minor triads in conjunction with this figure. The following example from movement II of Symphony No.2 (1951) bears some resemblance to this figure. Harmonic movement in the upper lines of this extract is strictly in parallel major triads:

Ex.31: Symphony No.2 movement II, strings bars 127-9.



This use of a strict succession of parallel triads can be found throughout Symphony No.2. To give but one more example, consider a passage from the introduction section of movement I:

Ex.32: Symphony No.2 movement I, bars 10-14.



What is particularly interesting about this extract is the way Lilburn modulates back to the C tonality from the E tonal centre at the end of bar 10. He achieves this modulation through use of parallel ascending major triads in second inversion above, initially, an E pedal. This pedal eventually slips back down to C by way of E-flat and D-flat. The parallel ascending major triads are built on a sequence emerging out of the unison E at the end of bar 10. The sequence begins at the first beat of bar 11 and comprises five cycles of a three-note figure based on a succession of tone-tone-semitone upward steps. This allows the melodic progression to follow the cycle of fifths upwards at the beginning of each cycle of the sequence (F-sharp, B, E, A, D, G).

Apart from the chromatic element in this music, Lilburn's preparation for the cadence on C major is remarkably similar to the diatonic modal cadences of his early works. The same dichotomy of movement between the upper instruments and the contrary-motion bass can be observed, as well as the same overlapping of the cadential chords. The top line of the upper instruments is the first to reach a note belonging to the new tonic chord. This occurs midway through bar 13. The bass and inner harmony do not find the tonic until three beats later.

The final step in the evolution of Lilburn's triadic harmonisation comprises a relaxing of the strict succession of major (or minor) triads in the same inversion. With this relaxation comes a willingness to move further away from diatonic lines. The second subject group of the first movement of Symphony No.2 seems to be almost exclusively based harmonically on this idea. In this section, the accompaniment works on two levels. There is firstly the brass accompaniment (sometimes

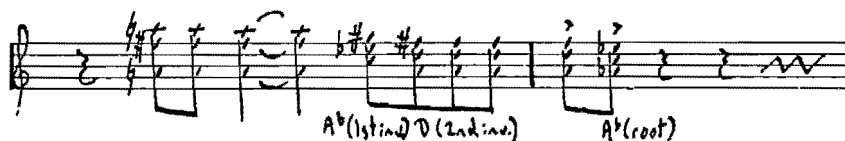
homophonic, sometimes contrapuntal) of the initiating trumpet idea. Secondly, there is the harmonic and rhythmic background accompaniment supplied by the strings and woodwind (including horns). The brass exploration produces plentiful instances of non-parallel, but triadic, harmonisation, for example, bars 110-11 in the trombones

Ex.33: Symphony No.2 movement I, trombones bars 110-11.



or bars 119-20 in the trumpets:

Ex.34: Symphony No.2 movement I, trumpets bars 119-20.



The trombone example (Ex.33) uses only major triads, but the statements of these alternate between appearing in root position and appearing in second inversion. The trumpet example (Ex.34) likewise uses only major triads, but (from the first use of a triad) moves from a first inversion to a second inversion to a root position for each succeeding triad. No attempt is made in either of these examples to maintain a diatonic line.

The harmonic background of the rest of the orchestra is based on the idea of alternating major triads a diminished fifth apart. Bars 105-9, for example (see Ex.35), show an alternation between a first inversion B-flat major triad and a root position E major triad:

Ex.35: Symphony No.2 movement I, strings bars 105-9.



Movement III of Symphony No.2 shows an even greater use of diatonically unrelated triads to form the harmonic background. In this movement, rich mixtures of major and minor triads in root position and second inversion can be heard stated in succession. To give but one example:

Ex.36: Symphony No.2 movement III, trumpets bars 58-68.



It is interesting to note that this meandering, non-functional use of triads is, in part, the harmonic language to which Lilburn later returned in his third period of composition. Contemplative electronic works such as his Inscapes, and the small piano pieces dating from the 1970s (such as those collected in Occasional Pieces for Piano) are especially notable for their wafting, pantonal textures. Further discussion of this is, however, outside the scope of this discussion.

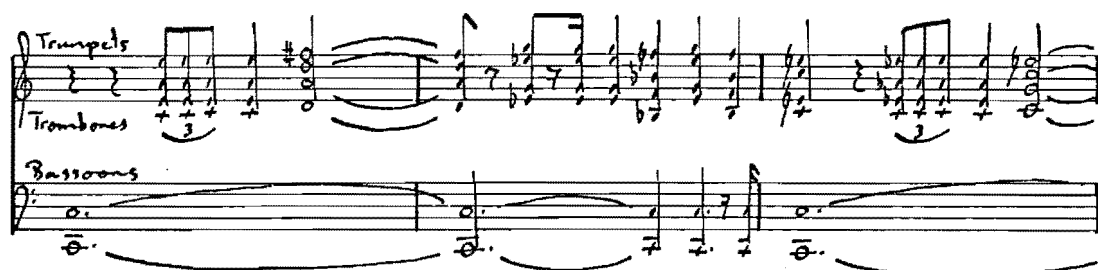
What is worth elaborating on here, is the similarity between a passage in Aotearoa Overture and a passage in Symphony No.2 movement I. The Aotearoa Overture excerpt (see Ex.37) is a good example of Lilburn's

interchange of mode above a single tonic (a shift in the lateral index of modality C major to C dorian). The Symphony No.2 excerpt (see Ex.38) shows a sequential, non-diatonic use of a succession of triads (both major and minor) in a mixture of root positions and first inversions:

Ex.37: Aotearoa Overture, bars 52-5.



Ex.38: Symphony No.2 movement I, bars 83-5.



The superficial resemblances between these two extracts are quite remarkable. The only feature that distinguishes one from the other is the harmonic content: the Symphony No.2 extract is more daring in its departure from diatonicism. Even that distinction, considering that the harmony for both extracts is derived from different compositional processes, is only slight. Juxtaposed, these two extracts, composed eleven years apart, clearly show the stylistic consistency of Lilburn's works from his first composition period.

Throughout his first period of composition, Lilburn's harmonic rhythm conforms with traditional principles. That is to say, where points of tension are located, such as in approaches to cadences, his harmonic rhythm increases. Where points of relaxation occur, such as at the beginning of thematic expositions, his harmonic rhythm remains static. In large-structured works, as pointed out above, the beginnings of his

development sections are marked by increases in both the rate of chord change and the rate of modulation.

In summary, it can be said that Lilburn's harmonic language has its roots in an almost exclusively diatonic, triadic based, and modally orientated vocabulary; and that over the course of the 1940s it evolved and expanded to become characterised by a triadic, chromatic expression. Because of the recurring use of pedal points throughout this first period of composition, long passages of his music remain firmly anchored to a particular note (usually the tonic, sometimes the dominant, of the scale or mode employed).

Lilburn favours high, lean, bright voicings, and moderately paced harmonic rhythms. Cadentially, he avoids the use of V-I progressions, favouring instead the plagal or ii-I cadence, particularly in his earlier modal works. He seems to equate points of climax with points of consonance, that is to say, where climaxes occur, they occur on triads, not on discords. There is a clear distinction between his bass-lines and his upper harmony: his bass-lines move freely underneath, and often in contrary motion to, his upper lines, which often show evidence of parallelism. Lilburn frequently overlaps changes of chord between the upper lines, the bass-line, and the melody. This often happens at cadence points, producing moments of bitonal tension before the cadential progression finally resolves.

RHYTHM AND METRE IN LILBURN

One of the most conventional features of Lilburn's music from his first compositional period is his use of rhythm. Compared with his use of harmony and the nature of his melodies, his rhythms and metrical organisation of rhythm present few distinguishing characteristics. The one notable exception to this is his use of scotch-snap figure - perhaps the most characteristic feature of all Lilburn's stylistic mannerisms - which will be discussed in detail below.

Where a passage does contain moments of rhythmic interest, it is usually centred on the rhythms of the melody. Lilburn's accompanimental rhythms are generally unobtrusive. Sometimes, though, he will make continual use of a particular short rhythmic figure throughout a work or a movement. In such cases, this figure acts as a unifying agent for the material presented.

Most of his rhythm is patterned in conventional groupings of twos, threes and fours. Occasionally he will break the regularity of these patterns with use of shifting accents. Syncopation is kept to a minimum and rarely disturbs the pulse for longer than a few beats. At cadence points, he seems to enjoy disturbing the expected rhythmic flow of the progression: often the closing chord is fully stated on either the weak beat following, or the weak beat preceding, the expected strong focal beat of the cadence.

Paradoxically, it would seem, many of Lilburn's 'lighter' pieces are constructed with rhythm as the dominant, primary element. How Lilburn manages to sustain interest in these pieces when rhythm is one of his most conventional elements is a subject for further discussion below.

Time signatures and tempi

Lilburn's use of time signatures and tempi in the works of his first composition period is, in the main, inflexible. That is to say, they are used according to the distribution principle of one time signature and one tempo per work (or movement within a work). Once a

movement has begun, the music remains resolutely with the chosen time signature, and only very occasionally deviates from the chosen tempo in anything more than a minor tinkering with the pace.

From the sample of works forming the basis for discussion in this chapter (Festival Overture, Aotearoa Overture, Allegro, Landfall in Unknown Seas, Song of the Antipodes, Diversions, Symphony No.1, Symphony No.2 and Suite for Orchestra) only Allegro provides the exception to the inviolate rule of one time signature per movement. In this work, four bars of $\frac{3}{4}$ are interpolated into the otherwise C metre.

Of the twenty-six time signatures used in these works, the majority show a grouping of four crotchets to the bar (eight of these appear as C , six appear as $\frac{4}{4}$, and two appear as C). The $\frac{3}{4}$ time signature is used on six occasions, and $\frac{2}{4}$, $\frac{6}{4}$, $\frac{9}{4}$, and $\frac{6}{8}$ are used only once each. There is no use of asymmetric time-signatures.


Metronome markings vary considerably; from the slow-pulsed $\text{♩} = c.58$ of the second movement of Diversions to the brisk $\text{♩} = c.152$ of the second movement of Symphony No.2. The most common tempo marking seems to be that of *allegro*. Festival Overture, Aotearoa Overture, and of course Allegro all make use of this tempo marking, along with the second and fourth movements of Landfall in Unknown Seas, the first and third movements of Symphony No.1 and the first movement of Suite for Orchestra, to name but a few more examples. However, Lilburn does not use this term, nor any of the other Italian terms relating to pace, with any degree of consistency. Metronome markings are often at odds with the Italian tempo markings. One can safely assume that these Italian terms are used to indicate the relative feeling of speed, rather than the actual pace or tempo.

Once begun, works like Allegro, all four movements of Landfall in Unknown Seas, all five movements of Suite for Orchestra, movements II and III of Symphony No.2, and movements I, III and V of Diversions show no change of pace whatever from the initial tempo marking. Aotearoa Overture also shows this rigidity of tempo, although the twenty-four bars of the introduction to this work are taken at exactly half the speed of the main body of the work. Movements II and IV of Diversions show changes of pace for the middle sections. In the remainder of the sample of works, only a few minor changes to the chosen tempo occur. These usually comprise transitory adjustments, such as through use of *allargando*, *tenuto* and *ritardando* markings.

The one notable exception to the one movement-one tempo principle occurs in Song of the Antipodes. Tempo changes in this work

frequently coincide with structural demarcation lines, highlighting the work's episodic form. Within each structural section, minor adjustments to the tempo are frequently made. The following is a tabulation of the tempo changes that occur in this work, with the asterisks marking where tempo changes coincide with structural divisions:

Table 1: Adjustments to tempo in *Song of the Antipodes*.

Bar Nos:000	<i>*Largamente</i> 
025	<i>un pochiss piu mosso al</i>
037	<i>*Molto moderato e flessibile</i>
095	<i>poco allarg ... a tempo</i>
124	<i>con vivacita e poco accel all' Allegro</i>
134	<i>*Allegro con moto</i>
192	<i>poco a poco allargando</i>
208	<i>piu allarg.</i>
210	<i>Tempo molto moderato</i>
222	<i>pochis. rit ...</i>
224	<i>*... Largamente, ma non troppo lento</i>
288	<i>Poco a poco piu mosso all' Allegro</i>
310	<i>*Allegro con vivacita</i>
381	<i>poco a poco allargando</i>
397	<i>*Tempo molto moderato e flessibile</i>
500	<i>poco allargando.</i>

Melody/bass-line dichotomy

Much of Lilburn's music (particularly his earlier writing) displays an essentially two-part rhythmic texture: the bass-line, and the melody line with its frequent parallel accompaniment in the upper instruments. As mentioned above, rhythmic interest is usually centred on the melodic material, which, as concluded in the discussion on "Melody in Lilburn",¹ is most often characterised by its rhythmic property.

Because of the high incidence of pedal-point writing in his music, Lilburn's bass-lines often remain static. Even when a pedal point is not in use, his bass-lines generally move at a slower pulse than his upper melody/accompaniment lines. His bass-lines rarely offer material of rhythmic interest; in the main, they concentrate on providing the harmonic foundation for the music.

¹ See Part II Chapter 2.

Where a bass-line does contain rhythmic interest, it is through one of three processes. The first of these is where the bass-line moves in rhythmic unison with the melody line. The second is where the bass-line moves in imitation of the melody line, and the third is where the bass-line comprises a rhythmic/harmonic ostinato.

Allegro gives many good examples of the first two of these processes, used in conjunction with the slower-pulsed accompanimental bass-line. Consider pages 13 and 14 of the Price Milburn Music edition of the score:

Ex.1: Allegro for strings, bars 117-45.

13

12

14

PM008

Bars 117 and 118 show a rhythmically interesting melody line moving above a slower-pulsed harmonic/accompanimental line. The three lower lines sounding (violin II, viola, cello), begin to gather together into a rhythmic unison line. This is interrupted at bars 119-20 where the violin II moves in parallel thirds with the melody, but is resumed again at bars 121-4. A brief pedal point of D (and A) is established in the cello (later joined by the bass) from the end of bar 124. Above this, the violin and viola lines move in rhythmic unison.

At bar 128 a passage based on the process of imitation begins.

Here, it is the viola, cello and bass lines that move together in imitation of the violin I and II lines. This process lasts until bar 136, where the music moves towards a strict homophonic texture. From bar 139 to bar 144, the music moves in strict rhythmic unison.

The third of the above-mentioned processes - the ostinato - can be most clearly heard in many of Lilburn's smaller proportioned works. In these, the rhythms of his bass-lines take on prominence due to the often lively nature of the repeated rhythmic figure. All five movements of Diversions, for example, contain incidences of ostinati. However, not all of these are employed in the bass-line.

Movement III contains an ostinato, quoted in the discussion on harmony as assisting to establish a pedal point. It is the simplest of all the ostinato figures in Diversions, and is subjected to a few minor variations throughout the course of the movement:

Ex.2: Diversions movement III, cello bars 5-6, 47-8, 57-8.



This ostinato recalls an ostinato used in movement II of Landfall in Unknown Seas. However, this Landfall in Unknown Seas ostinato shows a slightly greater degree of sophistication in that it moves away from the exclusive use of only two pitches:

Ex.3: Landfall in Unknown Seas movement II, cello bars 5-13.



The textures in which both these ostinati (Ex.2,3) are employed are two-part. In these, the upper instruments move strictly in rhythmic unison above the celli ostinati (the bass is silent in both cases).

In such textures, Lilburn sometimes reverses the distribution of instrumental lines and scores a single-line melodic part above an ostinato figure in all the accompanying lines. Movement I of Diversions is a good example of this:

Ex.4: Diversions movement I bars 8-10.

Handwritten musical score for Ex.4: Diversions movement I bars 8-10. The score is written on three staves. The top staff is labeled 'Melody' and 'VI' (Violin I). The middle staff is labeled 'Accompanying Rhythmic Ostinato' and 'VII Viola'. The bottom staff is labeled 'Cello Bass'. The music is in 3/4 time, with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, while the accompaniment features a rhythmic ostinato pattern of eighth notes.

Three and four-part textures

In Lilburn's three-part textures, the inner accompaniment assumes an identity of its own. Like the bass-lines in the two-part textures, any rhythmic interest in this inner line is overshadowed by the rhythmic interest of the melodic line. Where the inner harmony line does contain rhythmic interest, it is usually through the application of one of four processes.

The first two of these processes, movement in imitation and in rhythmic unison, are the same as those mentioned above in conjunction with the rhythmic interest of the bass-line in a two-part texture. The third process is where Lilburn builds an accompanying phrase out of the repetition of a characteristic motif. The fourth process is where Lilburn writes a fully-fledged counter-motif.

Consider the following examples:

Ex.5: Aotearoa Overture, rhythm only, bars 18-23.

Handwritten musical notation for Ex.5: Aotearoa Overture, rhythm only, bars 18-23. The notation is divided into two systems. The first system includes staves for Brass/Trumpets, Upper strings, Lower strings, and Bassoon. The second system includes staves for Upper woodwind, Horns, Trombones/Euphoniums, and Cello/Bass. Dynamics include *mf*, *mp*, and *cresc*.

Ex.6: Symphony No.2 movement I, rhythm only, bars 99-105.

Handwritten musical notation for Ex.6: Symphony No.2 movement I, rhythm only, bars 99-105. The notation is divided into two systems. The first system includes staves for Trumpet I, Horns, Trombones/Euphoniums, Upper strings, and Cello/Bass. The second system includes staves for Trumpet I, Horns, Trombones/Euphoniums, and Cello/Bass. Dynamics include *mf*, *f*, and *cresc*.

Ex.7: Aotearoa Overture, bars 72-9.

Clarinet ascending *mp*

VII Viola

Bass Instrument *p sempre*

p.

piu cresc

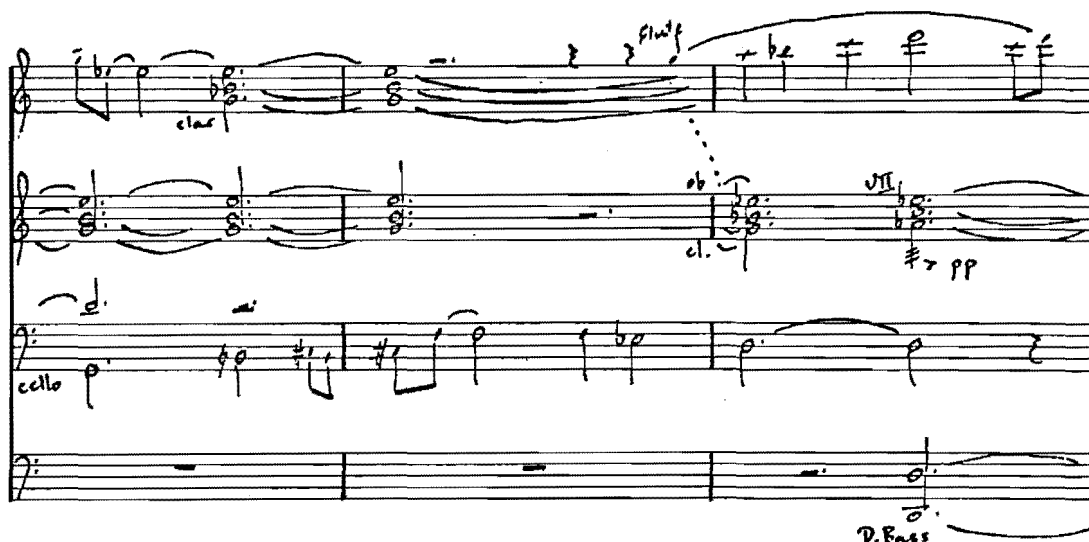
Ex.8: Symphony No.2 movement I, bars 37-42.

Melody *clar.* *oboe*

Inner Harmony *VII* *pp*

Counter Melody *Viola* *p.*

Bass-line *p.*



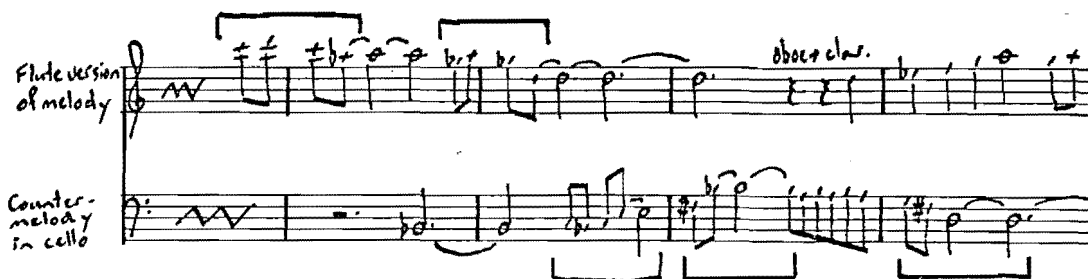
Example 5 shows the process of motivic imitation within a three-part texture, in which all three parts are involved in the imitation.

Example 6 shows motivic imitation within a four-part texture in which the melody (trumpet I) line, the upper strings and the lower strings all participate in the process of imitation. The fourth line - an additional harmony line in the upper strings, pitched, in fact, above the trumpet melody - serves to reinforce the chosen harmony.

Example 7 - the announcement of the second subject of Aotearoa Overture - shows an inner harmony line based on the reiteration of rhythmic characteristics present in the theme itself.

Example 8 shows the use of a fully fledged counter-motif as part of the inner-harmony. This extract is only a portion of a much longer passage that shows alternating and overlapping statements of melody in the woodwind, with countermelody in the viola and cello. To digress briefly: as this passage progresses, the countermelody gradually assumes the shape and properties of the melody. By mid-way through the passage it shows movement in imitation of the melody line:

Ex.9: Symphony No.2, movement I, flute, oboe, clarinet and cello bars 42-6.



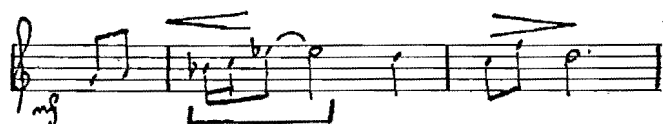
The above textural examination of Lilburn's use of rhythms has served to confirm the observation that it is his melodies that present the primary rhythmic interest in his music. Where his bass-lines and inner harmonies show rhythmic interest, it is usually through a process of imitation, or of motivic exploitation of characteristics of the melody, or of movement in rhythmic unison with the melody. With the exception of passages where an ostinato or a separately-identified counter-theme is employed, all passages of rhythmic interest in Lilburn's first period orchestral music either stem from, or are based upon, the melodic line.

The Scotch-snap

The scotch-snap is the most noticeable rhythmic figure that recurs in Lilburn's music. It stems from his melodies, and permeates entire textures. Gordon Burt² dubs this characteristic figure 'a strong-weak rhythmic whiplash'. This is a more apt description than scotch-snap for this veritable thumb-print of Lilburn's music. Scotch-snap implies a two-note figure, whereas Lilburn often uses three or more notes in conjunction with this motif.

The strong-weak rhythmic whiplash occurs in a number of Lilburn's important melodies. Three of the main themes in Aotearoa Overture, for example, use it prominently:

Ex.10: Aotearoa Overture, violin I bars 5-7.



Ex.11: Aotearoa Overture, violin I and II, bars 25-8, 31-2.



² Composers in CANZ - A Survey of New Zealand Composers. RNZ. A series of ten radio programmes beginning Friday 13 June 1975 at 8pm. Unpublished typescript, programme 1, p.5.

Ex.12: Aotearoa Overture, clarinet (as sounding), bars 73-7.



It appears in the introduction to Allegro

Ex.13: Allegro for strings, violin I bars 1-4.



and is used extensively in the introduction to the Festival Overture:

Ex.14: Festival Overture, violin I bars 8-11.



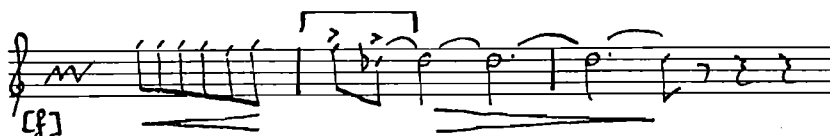
It is prominently placed in the main theme of Symphony No.1, movement I

Ex.15: Symphony No.1 movement I, violin I bars 10-11.



and in Symphony No.2 movement I it provides the tailpiece to the striking second theme in the trumpet line.

Ex.16: Symphony No.2 movement I, trumpet bars 96-8.



In short, it appears in melodies in various guises throughout Lilburn's works from his first composition period.

Not only does this strong-weak rhythmic whiplash appear in a variety of guises, it also serves a variety of functions. These functions include: its use as an impact intensifier; its use as a springboard for sustained melodic notes; its use to define sharply the completion of a phrase; its use as a motif for fanfares or declamatory statements; its use as an embellishment to a melodic line; and its use, sequentially, to motivate harmonic backgrounds.

Some of these functions can be clearly seen in the above melodic examples. Example 12 shows its use as an embellishing figure, example 16 shows it defining the end of a phrase, and examples 11, 13 and 14 show it being used as a springboard for the sustaining of long melodic notes.

Examples quoted earlier in this discussion of Lilburn's music show its use in other functions. In example 7 of this chapter, it was shown as the motivating material for the inner accompanimental line to the second theme (see also Ex.12) of Aotearoa Overture. Its function as an impact intensifier is perhaps best heard in the closing bars of both Aotearoa Overture and Festival Overture. In the closing eighteen bars of Festival Overture (see Ex.14 of "Harmony in Lilburn")³ it appears no less than nine times. In the closing eight bars of Aotearoa Overture (see Ex.15 of "Harmony in Lilburn")⁴ it appears five times.

Because of the importance of this figure, and to give an indication of how its continued use characterises the whole texture of a work, it is worthwhile following the appearance of the figure through a composition. The Festival Overture is a good work for this purpose.


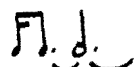
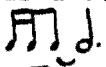

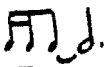

However, before such an exercise can be undertaken, a more detailed definition of the strong-weak rhythmic whiplash is needed. From the above-quoted seven melodic excerpts (Ex.10-16) it could be concluded that a strong-weak rhythmic whiplash is where an accent is

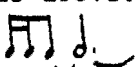



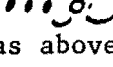
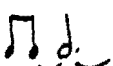
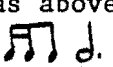

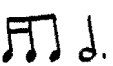



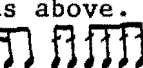

3 Part II Chapter 4.

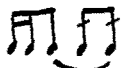
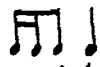

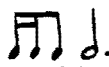





4 *ibid.*

suddenly thrown onto a weak beat. This accent is immediately preceded by the sounding (usually accented) of a note on the strong beat (sometimes two initiating notes are sounded in quick succession, with the first of these occurring on the strong beat). Once the accented note on the weak beat is sounded, it is invariably sustained for no less than four times the duration of the initiating note on the strong beat (usually it is sustained for longer than this). Curiously, the two (or three) notes that make up the whiplash are never of the same pitch in a melodic statement and are usually accompanied, where the accompanying lines move in rhythmic unison, with a changing harmony. A *crescendo* mark often precedes the use of a strong-weak rhythmic whiplash, and the dynamic level at which it is articulated is usually greater than *mezzo-forte*.

Table 2: Festival Overture, use of strong-weak rhythmic whiplash.

<u>Bar Nos.</u>	<u>Instruments</u>	<u>Guise</u>	<u>Function</u>
003	cello, bass, bassoon, timpani.		impact intensifier.
005	as above, plus brass.	as above.	impact intensifier.
007	as above.	as above.	as above.
009	upper strings, clarinet, oboe.		springboard for sustained melodic note.
011	upper strings, upper w-wind.	as above.	as above.
013	as above.	as above.	as above.
023	violin I.		define end of phrase.
029	upper w-wind, trumpets.		use as fanfare.
031	as above.	as above.	as above.
033	flutes.	as above.	as above.
037	horns, trombone, cello, bass.	as above.	impact intensifier.
043	violins.		define end of phrase.
050	flutes.		as above.
054	violins, violas.	as above.	as above.
057	trumpets.	as above.	use as part of fanfare.
062	trumpets.	as above.	impact intensifier.
064	horns, trumpets, strings.	as above.	impact intensifier.
068	violins.	as above.	define end of phrase.


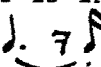
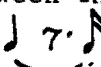
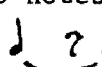
101	brass, lower strings.	as above.	impact intensifier.
103	as above.	as above.	as above.
105	violins.		springboard for sustained note.
116	bassoon, lower strings.	as above.	define end of phrase.
119	w-wind, horns.		impact intensifier.
122	horn, trombone.		embellishment.
123	bass, timpani.		impact intensifier.
128	viola.		springboard.
131	cello, bass.	as above.	embellishment.
133	as above.	as above.	as above.
136	horns, oboe, clarinet, viola.		impact intensifier.
137	horns.	as above.	impact intensifier.
139	horns, brass.		as above.
148	lower strings, lower w-wind.	as above.	as above.
150	upper strings, upper w-wind.		springboard.
151	as above.	as above.	as above.
161	upper strings, flute, clarinet.		define end of phrase.
163	upper w-wind.		as part of harmonic background.
168	upper strings.		embellishment.
169	as above.	as above.	as above.
170	as above.	as above.	as above.
171	as above.	as above.	as above.
202	violin.		as above.
206	flute.	as above.	as above.
207	as above.	as above.	harmonic background.
209	trumpets, clarinet.	as above.	fanfare.
214	upper w-wind, horn.	as above.	impact intensifier.
215	trombones.	as above.	as above.
216	brass, violins.	as above.	as above.
217	violin I.		springboard.
218	violins.	as above.	embellishment.
219	violins, viola.	as above.	as above.
220	horns, bassoon, clarinet, bass, cello.		as above.

221	violins, viola.		as above.
222	horns, bassoon, clarinet, bass, cello.		as above.
224	flute, oboe, bassoon, cello, bass.		as above. impact intensifier.
227	upper strings, horns.		as above.
231	trumpets, trombones.		as above.
233	brass, bassoon, upper strings.		as above.
235	upper w-wind, strings.		as above.
238	brass.		as above.
239	strings, flutes.		as above.
241	flutes, upper strings.		springboard.
243	as above.	as above.	as above.
245	clarinet, trumpets, upper strings.	as above.	impact intensifier.

Thus, in the Festival Overture, the strong-weak rhythmic whiplash appears in all its various guises no fewer than sixty-three times. With such a frequency of appearance, it becomes a unifying motif for the work. The most common role it plays is as an impact intensifier. Consequently, the Festival Overture is characterised by crashing chords and whiplash climaxes. The same can be said of the Aotearoa Overture, which also uses the strong-weak rhythmic whiplash as a unifying motif.

The 'Active' Rest

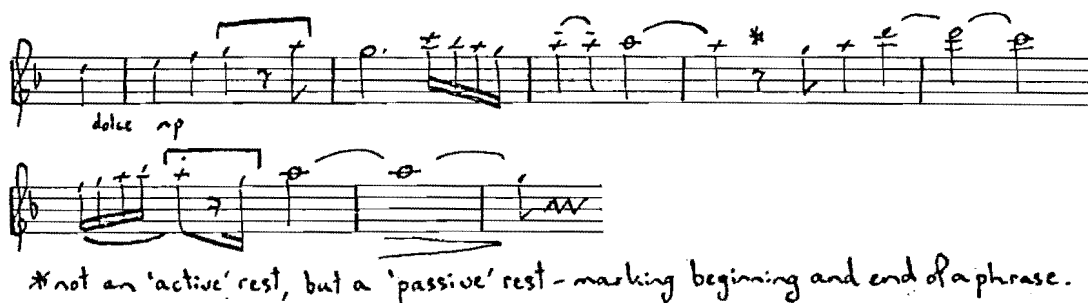
After the strong-weak rhythmic whiplash, the most noticeable rhythmic hallmark of Lilburn's music is his use of the 'active' rest. By this, is meant the interpolation of a short rest into the middle of a phrase. This interrupts the expected flow of a phrase and adds a sharp definition to the note immediately following the rest.

This 'active' rest is employed in a variety of guises. Most commonly it appears in a pattern that could be termed a broken dotted rhythm. In this, a short rest is inserted between the two notes of the pattern, thus:  or  or even  or . The effect of this 'active' rest here, is to add a crispness to the rhythm,

bringing the short second note of the pattern into sharp relief. In a sense, notes following an 'active' rest are accented by default.

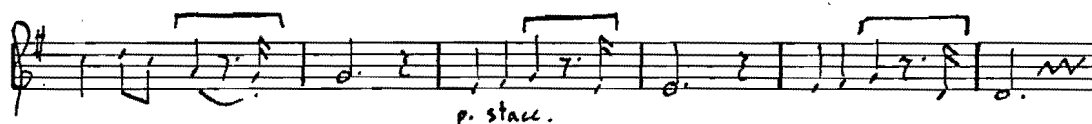
As pointed out in the discussion "Melody in Lilburn",⁵ many of Lilburn's melodies make use of the active rest. To recall but a few examples:

Ex.17: Festival Overture, clarinet (as sounding), bars 72-80.



*not an 'active' rest, but a 'passive' rest - marking beginning and end of a phrase.

Ex.18: Landfall in Unknown Seas movement I, violin I bars 15-20.

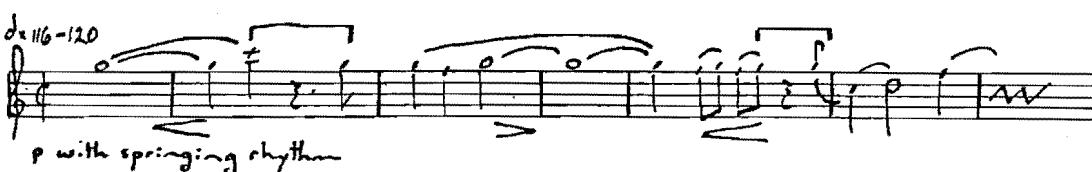


p. stacc.

Ex.19: Aotearoa Overture, violins bars 31-2.

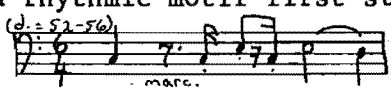


Ex.20: Symphony No.2 movement IV, violin I bars 1-6.



p with springing rhythm

The first three of these four examples (Ex.17,18 and 19) show the use of the 'active' rest in conjunction with the broken dotted rhythm pattern. The use of the 'active' rest in the fourth example (Ex.20) helps establish what the performance indication calls a 'springing rhythm'.

The active rest, particularly in conjunction with the broken dotted rhythm pattern, permeates many of Lilburn's textures. The most obvious example of this occurs in the first movement of Symphony No.2. Here, a rhythmic motif first stated in the cello line at bar 1  becomes a unifying motif for much of the material in the movement. In the exposition section, for example, this figure recurs throughout the introduction. It is used in repetition as an ostinato figure in conjunction with the pedal that accompanies the first statement of theme 1a, and characterises the material that bridges the first subject group with the second. Bars 69-72 show a version of this motif used prominently in imitation between the instruments.

Ex.21: Symphony No.2 movement I, bars 69-72



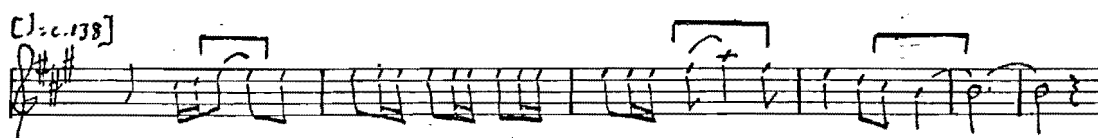
Syncopation and the rhythms of the 'lighter' compositions

Both the strong-weak rhythmic whiplash and the active rest help produce characteristic forms of syncopation in Lilburn's music. Because the whiplash, in particular, is usually a dramatic form of syncopation, its use is, in the main, restricted to Lilburn's more serious composition.

In his lighter compositions, though, Lilburn certainly makes abundant use of syncopation, but of a more traditional kind. In many of these lighter, brighter pieces, rhythm becomes the primary element of interest.

Consider the opening melody of Diversions movement I:

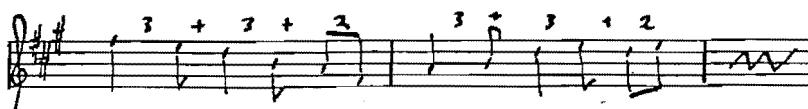
Ex.22: Diversions movement I, violin I bars 10-15.



Three clear instances of syncopation can be heard. In each instance it is syncopation by anticipation of the sounding of a strong beat. In each instance the beat is disturbed only once.

Symphony No.2 movement II provides many examples of Lilburn's use of melodic syncopation. In the first two bars of the main theme of his first episode in this movement, he re-groups the natural accents in the $\frac{4}{4}$ bar into a $\frac{3+3+2}{8}$ pattern:

Ex.23: Symphony No.2 movement II, clarinet (as sounding), bars 44-5.



This gives special emphasis to the normally weak beats of the fourth and seventh quavers of the bar. In the fourth and final bar of the melody, Lilburn reorganises the natural pulse within this $\frac{3+3+2}{8}$ pattern:

Ex.24: Symphony No.2 movement II, clarinet (as sounding) bar 47.




In the third theme of section A of this movement, one can hear sequential use of anticipatory syncopation:


Ex.25: Symphony No.2 movement II, flute bars 25-9.



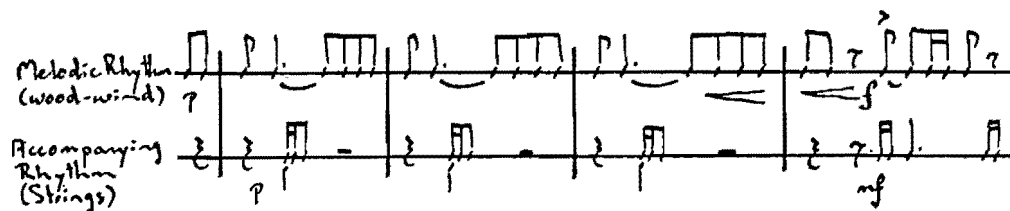
Also in this extract, one can hear special emphasis given to the sixth quaver beat of the bar, by virtue of the fact that the fifth quaver is tied over from the note sounded on the second quaver. In the final bar of this extract, one can hear an example of anticipatory syncopation highlighted by an accent marking. In this, the third crotchet beat is anticipated by the sounding of the note on the quaver before.

Lilburn's use of rhythm in these lighter pieces is successful for a number of reasons, not the least of these being that he keeps his rhythms simple. Too much syncopation would destroy the natural pulse of the music: Lilburn uses syncopation for decorative touches, rarely disturbing the pulse for longer than a beat or two.

Lilburn's accompaniment rhythms function in much the same manner. They are not 'oom-pah' accompaniments that set a resolute beat; nor are they complex and sophisticated lines, with continual syncopation and cross-accenting disturbing the flow of the music. Lilburn's accompaniments subtly reinforce the syncopations in the melody, whilst keeping the pulse flowing. Take, for example, the accompaniment to the above-quoted theme (Ex.25). For the first three whole bars Lilburn accents beat two, placing a  figure on that beat. In the fourth bar, to coincide with the accented fourth quaver in the melody line, he delays the sounding of the figure by a quaver's length. This helps firstly to reinforce the syncopation in the melody, and secondly to return the accompaniment to stressing the more usually emphasised third

crotchet beat of the bar. It is a clever reversal of the rhythmic role of the quaver and first semiquaver in the  figure:

Ex.26: Symphony No.2 movement II, bars 25-9.






Whilst discussion is centred on the second movement of Symphony No.2, it is worthwhile making a brief digression to examine the sense of humour that Lilburn displays in his lighter works. Frequently this humour is rhythmically derived. Humour, of course, is subjective, but in this scherzo there are a number of amusing twists and turns that few could fail to recognise as such. These comprise:

1. The conventionalised musical humour of light-hearted rhythms, quickly shifting tonalities, abruptly changing textures and phrasal *non-sequiturs*.
2. The *sforzando* semiquavers of bars 69-72 - the humour of displaced rhythm.
3. The deliberate contrast of melody provided by the doleful theme of the second episode, with its elements of schmaltz; and the contrasting juxtaposition of this theme with a lively rhythmic accompaniment - the humour of contrasts and of self-parody.
4. The sudden injection of the flute 'bird-song' of bars 73-7 - the humour of the unexpected.
5. The rude, accented discord and chromatic slide beneath the gentle flute melody at bar 55 (and noticeably at bar 59) - the humour of deliberate mis-pitching.
6. The deliberate extension, beyond the duration one might reasonably expect, of the 'vamp-like' ostinato figure leading into the second episode - the humour of over-repetition.
7. The *fortissimo* timpani bursts of bars 71-2 - the humour of incongruity.
8. The launching of a banal motif out of a climactic build-up at bar 82, underlined by the sudden departure from the established tonality - the humour of antithesis.
9. The rising semitone steps searching for the new key at bars 159-61 - again, the humour of over-repetition.

Such instances of humour in Lilburn's compositions are generally discrete, and tastefully incorporated into the musical texture. He rarely uses humour for humour's sake; humour accompanies rather than directs the music. It is never 'corny', rarely overt, and has to be

listened for to be appreciated.

The last word in a discussion of the rhythms in Lilburn's lighter compositions must pertain to his use of the  or  rhythmic pattern. His continual use of this pattern ensures that his music freely 'gallops' along. His frequent reversal of the order of the semiquavers and quaver ensures that the music does not become predictable, and at the same time adds touches of levity to the texture.

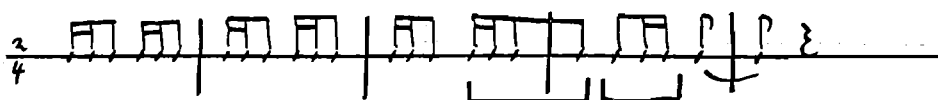
The rhythm of the opening theme to movement I of Diversions, for example, shows a repeated use of the  order of the pattern, framed by an instance of the reverse order of the pattern:


Ex.27: Diversions movement I, violin I, bars 9-11.

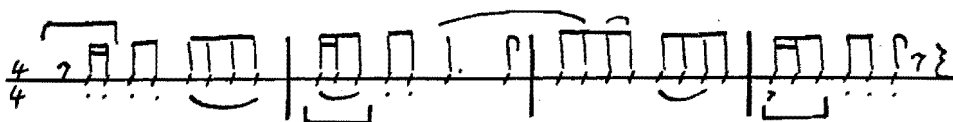


The main theme of movement III of Diversions shows a phrase built almost entirely out of this pattern. What rescues this passage from triteness, and indeed, gives it its charm, is the way in which Lilburn makes the predictable galloping rhythm stumble towards the end of the phrase. He does this through extending the galloping pattern by one quaver, regrouping it across the bar-line (one of the few examples of grouping of notes across the bar-line in Lilburn's first composition period), and concluding the phrase with a reversed-order of the rhythmic pattern.



Ex.28: Diversions movement III, violin I bars 9-13.



This same technique of order reversal within the pattern can be heard in the first theme of Symphony No.2 movement II. Here, though, the quaver of the  ordering is replaced by a quaver rest:



This extract also shows Lilburn at work surreptitiously shifting accents through scoring varying bow lengths for different groupings of notes.

As with the strong-weak rhythmic whiplash, the 'active' rest, the broken dotted rhythms, the special-emphasis syncopation and the anticipatory syncopation, use of this  or  pattern is not confined to the melody. Indeed, many of the accompanying lines in Diversions and in Symphony No.2 movement II are motivated by its use.

Sequential Repetition of Rhythmic Motifs

In the discussion "Form in Lilburn",⁶ mention was made of a characteristic rhythmic device often used to signpost structural links. This was described as a sequential repetition of a distinctive motif. As this device is used throughout his music, and as its most obvious effect is on the element of rhythm, it is worth further examination here.

Few of Lilburn's orchestral works from his first period of composition do not contain some evidence of this technique in process. Where it appears, it usually effects a change in the tension of the music, either heightening or relaxing the mood. As mentioned in a previous chapter,⁷ this device is used as a musical straining post.

Where this device is used, also, a change in the natural groupings of the rhythmic pulses, or a shift in the natural accenting, can usually be observed.

In Allegro, this device is used to build tension prior to the announcing of the second theme of the first subject group:

Ex.30: Allegro for strings, violin I bars 91-8.




6 Part II Chapter 3.

7 *ibid.*

Several points about this extract are worth commenting on. Firstly, the shifting of accents is obvious. They begin at the anacrusis to bar 92, with an accent placed on the fourth crotchet beat of the bar. In bars 93 and 94, the second crotchet beat is accented as well. Bars 95-7 show a return to one accent per bar - on the fourth beat. Phrases now extend across the bar-line and the natural accents carry from fourth beat to fourth beat. Suddenly, at bar 98, the accenting is transferred back to the first beat, and the new theme is introduced.

Secondly, there are, in fact, two motifs sequentially repeated, as indicated on the extract.

Thirdly, the pitches employed (horizontally and vertically) in the first full bars of this extract are the familiar ones that characterise much of the harmonic progression of the first main theme of Aotearoa Overture. The  figure is one of Lilburn's harmonic quirks.

It can also be seen used in conjunction with the sequential repetition of a motif in the first movement of Landfall in Unknown Seas:

Ex.31: Landfall in Unknown Seas movement I, violin I and II bars 50-4.



This extract also shows a building up of tension to end the first section of the movement. Surprisingly though, at the cadence of the phrase, Lilburn suddenly slackens the tension with a rapid drop in dynamics level. Syncopation is a prominent part of this extract, with the continuous placement of a minim on the second beat of the bar.

Examples of sequential repetition of a motif can be found freely occurring in Symphony No.2. The first movement of this work contains two clear examples. The first of these is used to relax the tension at the end of the transition section, immediately prior to the announcement of the second subject:

Ex.32: Symphony No.2 movement I, bars 85-91.



The harmonic quirk mentioned above is present in this extract, although here it becomes a succession of notes a perfect fifth apart to notes a major third apart, rather than perfect fourth to major third as before. The sequential repetition (once begun at bar 87) gives rise to a change in the natural grouping of the notes within the $\frac{6}{4}$ bar. In this extract, the grouping is changed from two groups of three to three groups of two, by virtue of the fact that it is a two-note motif being repeated.

The demarcation line between the development section and the recapitulation section of this movement is signposted by the sequential repetition of a motif, from the first subject group, that was explored extensively during the development section:

Ex.33: Symphony No.2 movement I bars 174-81.

This sequence shows a rebuilding of tension, after a period of relative calm, towards the end of the development section. The repetition of the motif beginning midpoint in bar 179, shifts the accents onto the second and fifth crotchet beats of the bar, grouping the three-beat motif across the bar and the half bar-line. This is most noticeable in bar 180, overlapping into bar 181.

The second movement of this symphony also contains a good example of sequential repetition of a motif. Here the tension is winding down at the completion of the first episode:

Ex.34: Symphony No.2 movement II, violin I bars 66-73.



Several twists and turns to the rhythmic pulse are apparent in this extract. In the phrase leading up to the beginning of the repetition, the pulse of the melody is grouped as a $\frac{3+3+2}{8}$ pattern. At bar 68, this reverts to a strict grouping in a $\frac{2+2+2+2}{8}$ pattern. From bar 69, the coinciding of the *sforzando* marking with the semiquavers throws the natural accenting onto the fourth and eighth quaver beat of each bar.

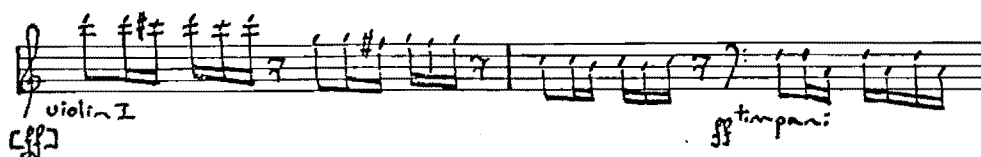
Much the same effect can be felt in Song of the Antipodes, where a descending sequence has the accent thrust on the fourth beat of the bar. Despite the downward motion of the sequence, the repetition of the four-note motif is used to heighten tension.

Ex.35: Song of the Antipodes, violin I bars 366-72.



In Symphony No.1, a particular sequential repetition of a motif is heard twice. It is an abrupt sequence, dropping a perfect fifth, for each cycle, down to a timpani version of the motif. This sequence presents no alterations to the pulse of the music; it plainly and decisively concludes or 'signs out' the material under treatment.

Ex.36: Symphony No.1 movement I, violin I/timpani, bars 49-50.



Summary

With few exceptions then, rhythm is one of the most conventional elements of Lilburn's music from his first compositional period. With the exception of his use of ostinati (mainly in small-proportioned works such as Diversions) most of his rhythmic interest is centred on, or derived from, the melody.

Where a bass-line, or an inner harmony line, contains moments of rhythmic interest, it is usually through either imitation of the melodic line or movement in rhythmic unison.



Because of the preponderance of pedal points in Lilburn's music, many of the bass lines remain static.

Most of his music proceeds on the principle of one tempo per movement, and where changes to the chosen tempo occur in a work, they are usually the result of minor adjustments. The majority of Lilburn's time signatures show a conventional grouping of four crotchets to the bar, either as $\frac{4}{4}$, or C , or as two minims in a C time signature. Asymmetric time signatures are not used. Almost invariably, the time signature chosen for a movement remains unchanged throughout.

Incidences of syncopation are common in Lilburn's music, particularly in his lighter-natured works. Often in these, discrete touches of humour are added as Lilburn adroitly deviates from the expected treatment of one of the elements, be it rhythm, melody, harmony, form, texture or timbre. Lilburn's syncopation, however, rarely disturbs the pulse for longer than a beat or two. Syncopation is used decoratively rather than intensively.

Some evidence of shifting accents and regroupings of notes are in evidence. Interestingly, these usually occur where Lilburn sequentially repeats a particular motif to signpost the end of a section of material.

A few rhythmic figures, through consistent and frequent use, characterise his writing. The most important of these is the strong-weak

rhythmic whiplash, a veritable hallmark of Lilburn's style. Others include the 'broken dotted rhythm', and the use (particularly in lighter natured works) of the  or  pattern.

ORCHESTRATION, TEXTURES, TIMBRES IN LILBURN

Lilburn's orchestration, in the works from his first compositional period, is firmly based upon a string ensemble background sound. His dependence on strings to provide the nucleus of his sound is most evident in the earlier works. With the passing of time and the growing of experience at orchestrating, this dependence weakens, as the following table indicates:

Table 1: Frequency of employment of strings in Lilburn's first period orchestral works.

Based on bar-by-bar appearance of strings according to whether they are employed as a full ensemble, or whether less than three string lines are employed in any given bar, or whether no strings are employed at all in a given bar. (Percentages rounded to nearest whole number).

	<u>Work</u>	<u>Without</u>	<u>Less than 3</u>	<u>Full</u>	<u>Total Bars</u>
1939	Festival	zero	4%	61%	247
1940	Aotearoa	1%	8%	66%	244
1946	Antipodes	2%	9%	49%	507
1949	Symphony 1, movt.I	4%	10%	40%	338
1951	Symphony 2, movt.I	zero	10%	47%	252
1955	Suite, movts.I,II	2%	13%	29%	239

- 'Without' means complete bars without any strings.
- 'Less than 3' means one or two string lines playing in a bar.
- 'Full' means all five string instruments appear in a bar.

This table demonstrates three facts about Lilburn's string writing in his first period of composition. The first is that his use of a full string ensemble drops from a high of 66% in 1940 to a low of 29% in 1955 - a sign of his weakening dependence on the full string sound. The second fact is that nearly every bar in all these surveyed works contains a string sound (every bar in Festival Overture and Symphony No.2 movement I has a string instrument playing). The third fact is a corollary of the first and second: throughout the period Lilburn begins to allow his individual string lines a greater freedom

apart from the work of the string ensemble. Solo (or duo) string lines, in combination with other instruments, feature with greater frequency.

A comparison of Table 1 with tables showing Lilburn's frequency of employment of woodwinds, brass and horns brings some interesting facts to light. (The horns are tabulated separately because they move independently to the woodwind and brass sections, sometimes functioning as one, sometimes as the other, and sometimes as a separate section).

Table 2: Frequency of employment of woodwind.

<u>Work</u>	<u>Without</u>	<u>Less than 3</u>	<u>Full</u>
Festival	13%	26%	30%
Aotearoa	11%	15%	37%
Antipodes	13%	26%	14%
Symphony 1, movt.I	24%	21%	11%
Symphony 2, movt.I	19%	29%	18%
Suite, movts. I,II	27%	25%	19%

Table 3: Frequency of employment of brass.

Festival	49%	6%	20%
Aotearoa	64%	9%	20%
Antipodes	60%	6%	20%
Symphony 1, movt.I	64%	5%	9%
Symphony 2, movt.I	62%	5%	14%
Suite, movts.I,II	75%	8%	9%

Table 4: Frequency of employment of horns.

Festival	36%	28%	34%
Aotearoa	45%	15%	36%
Antipodes	28%	32%	37%
Symphony 1, movt.I	57%		16%
Symphony 2, movt.II	37%	31%	24%
Suite, movts.I,II	58%	26%	14%

The following points can be noted from these tables:

1. That a strict ranking of order of importance in terms of frequency of employment is observed throughout the sample of works. After the strings, the woodwind are most frequently employed, then the horns, then the brass.
2. All three sections (woodwind, horns and brass) show a decrease

throughout the sample in the incidence in which they are employed as a full section. This decrease reflects the decrease in the employment of strings as a full ensemble.

3. None of the three sections show any significant change in the frequency with which individual instruments are employed (representing their section either as a solo or duo).
4. All three sections show an increase throughout the period in the frequency with which they are not employed at all.
5. In all the surveyed pieces, excepting that of Festival Overture, the brass remain silent for the majority of time.
6. The brass in all the surveyed pieces are employed more frequently as a full section than as individual instruments.
7. There is a close relationship between the frequency with which less than three woodwind instruments and less than three horns are employed in any given piece.
8. At the beginning of the period, all four horns are employed more frequently at any given time than either one or two horns. Later in the period this is reversed, with the horns being used more often as individual instruments.
9. As a generalisation, these tables show a drop in the number of instruments employed at any given time as the period progresses. This could indicate either a thinning of texture, or a decrease in the incidence of doubling of orchestral lines. As will be shown below, the latter is the case.

The above tables merely indicate the frequency with which instruments or sections of instruments are employed. They do not indicate how the instruments or sections of instruments are employed.

In the discussion "Melody in Lilburn"¹ it was shown that the majority of Lilburn's themes are announced in the strings (most usually the violins) and that themes are very rarely announced in the brass or horns. The woodwind instruments, mainly the upper three lines, announce a significant proportion of the themes (about one-third), but not as many as the strings. In announcing themes, Lilburn rarely mixes orchestral colours. If a theme is doubled or, as is frequently the case, accompanied by an integral, parallel moving line, then it is most usually two instruments from the same section that are used.

However, beyond this announcing of themes, Lilburn frequently mixes orchestral colours when articulating successive statements of his themes. Doubling the statement of a theme at the octave or at the

¹ Part II Chapter 2.

unison by an instrument of a different timbral type is a common method of variation used. This can be most clearly seen when comparing melodies as they first appear with their reappearance in the recapitulation sections.

Take, for example, the main theme of the second subject group of Aotearoa Overture. When it first appears in the exposition section (at bars 72-81) it is announced in the clarinets only. When it first reappears in the recapitulation section (at bars 144-52) it is announced in the oboes, doubled at the octave by both the bassoon and the cello lines. At bar 153, with the first repeat of the theme, the clarinets double the oboes at the unison. At bar 158, the flutes are added, doubling an octave higher. The theme reappears for a third time in the recapitulation section from bar 163. Here, it is taken up by the first violins doubled at the unison by the oboes, flutes and clarinets. The accompanying textures for these passages in the recapitulation section are light, therefore these doublings were not born of the necessity to make the theme audible.

Further examples of this doubling of statements of the melodic line and the mixing of colours in these statements are easy to find throughout his works. To give but one more example: when the second subject of Festival Overture first appears in the exposition section (at bars 72-80) it is announced in the clarinets; when it reappears in the recapitulation section (at bars 181-9) it is again articulated by the clarinets, but doubled at the octave by (two desks of) violas.

As Lilburn's technique of orchestration shows signs of an increasing complexity through his first period of composition, it is worthwhile dividing discussion of his orchestration into two parts - the earlier works, and the later works. Firstly, consider a representative earlier work: the Aotearoa Overture.

In this work Lilburn seems to favour light or lean textures. His scoring rarely goes beyond the employment of two or three independent lines. In tutti passages he usually thickens his textures not by the addition of extra independent lines, but by octave doublings.

In his sectional writing for strings and woodwind he favours a traditional placement of the sound of each instrument. The 'bass' instruments use their middle and low registers, whilst the 'treble' instruments use their middle or high registers. The first violin, for example, rarely uses its bottom octave, whilst the cello and double bass rarely climb above first position.

Sometimes in Aotearoa Overture Lilburn alters the traditional placement of instruments in relation to each other's pitch. An example

of this occurs at bars 132-5 where he places the cello above the viola in a passage of parallel movement between the two instruments.

Lilburn favours a bright sound for his woodwind. As mentioned in the discussion "Harmony in Lilburn",² in the tutti passages in Aotearoa Overture, the upper woodwind are usually to be found capping the orchestration with high-placed triads. The brightness of sound for Lilburn's woodwind section is mainly due to his consistently high placement for the clarinet. This instrument's clarion register is fully exploited, whilst the dark and mellow chalumeau register is never touched. Most often, the clarinet is to be found centred around the first few ledger lines above the staff.

Lilburn's voicing of chords in Aotearoa Overture has also been briefly examined in the discussion "Harmony in Lilburn". To summarise, he follows the principles of the harmonic overtone series, in that he leaves at least a twelfth interval between his bottom root of the chord and the fifth of the chord, and at least two octaves and a major third between the root and the third of the chord. This, naturally, leads to a wide spread of pitch, with the bass instruments set relatively low, and the treble instruments relatively high. As a result, his orchestration always sounds bright and clear, never dark and murky.

Let us examine a page of his tutti scoring. Page 50 of his manuscript score is a representative page to choose (bars 195-8), particularly since it is an exact repetition of an earlier page (page 14). Consider a reduction of the material at work here:

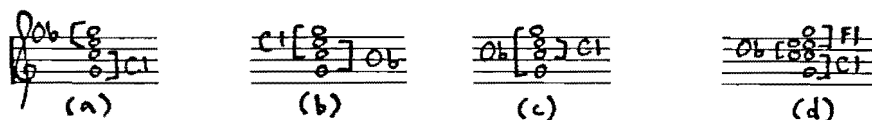
Ex.1: Aotearoa Overture, bars 195-8.

The texture of this passage can essentially be divided into a treble part and a bass part. The treble part is centred around the brass motif, with the upper woodwind, upper strings and horns reinforcing the material stated in the brass, both rhythmically and in pitch. These instruments also rhythmically stress the important accents of the brass. With respect to pitch, the upper woodwind, upper strings and horns double the pitches used in the brass, as well as fill out the harmony by stating the notes of the triads that are implied in the brass and bass-line harmonic outlines. Notice the voicing in the instruments: Lilburn is using his favoured parallel thirds doubled at the octave. This is particularly marked in the woodwind at bar 197 where this doubling occurs over three octaves.

As a generalisation about his instrument distribution in tutti chords in the Aotearoa Overture, Lilburn invariably assigns the bottom of the chord (usually the root) to the cello, double bass, bassoon, and bass trombone. The middle of the chord is reserved for the trombones and horns. Higher up, one can usually find the trumpets and violas, and above this the violins. The upper woodwind usually cap the chord.

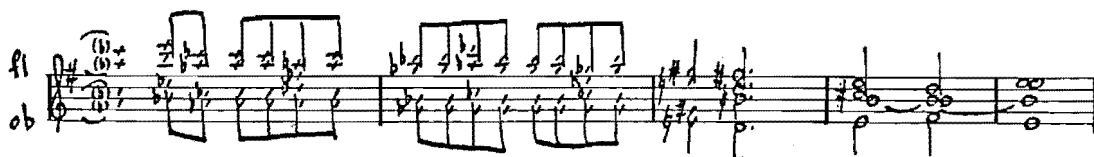
In his book The Technique of Orchestration,³ Kent Wheeler Kennan identifies four ways in which instruments of different kinds can be combined in a single chord:

Table 5: a) Juxtaposition, b) Interlocking, c) Enclosure, d) Overlapping.



Although examples of all four types of scoring can be found in the work, Lilburn favours that of juxtaposition. An extract taken from the development section, where Lilburn allows the woodwind to dominate the music, serves as a good example of this juxtaposition:

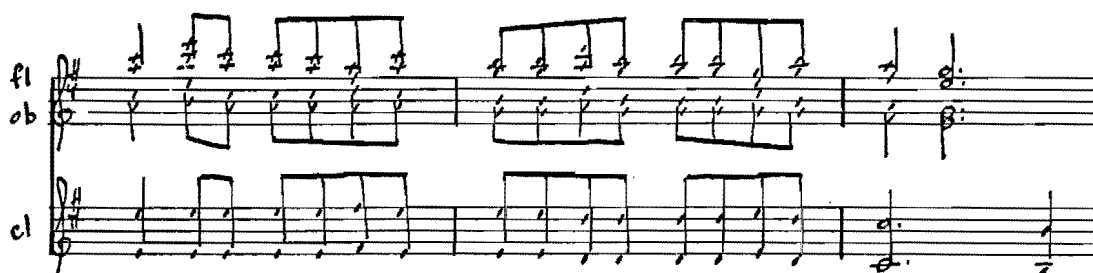
Ex.2: Aoteatoa Overture, flutes, oboes, bars 114-8.



3 New Jersey, Prentice-Hall 1970:156.

When this particular motif returns at bar 124 the oboes and flutes are joined by the clarinet. Here is a good example of enclosure (between the clarinet and oboe):

Ex.3: Aotearoa Overture, flutes, oboes and clarinets (as sounding), bars 124-6.



Throughout the work, the brass and percussion remain subordinate to the woodwind and strings. Where they join the texture, it is usually for the purpose of adding weight to climaxes, and reinforcing melodic lines.

A number of differences between the orchestration in Aotearoa Overture and Symphony No.2 movement I can be detected. However, in pointing out these differences, it must be borne in mind that they are not easily detected aurally, and that compared with the difference of orchestration and textures between, for example, Symphony No.2 and Symphony No.3, they are slight.

One of the most easily discussed differences between the orchestration in Aotearoa Overture and Symphony No.2 movement I is the range of the instruments, and the predominate tessitura used within each instrument's range.

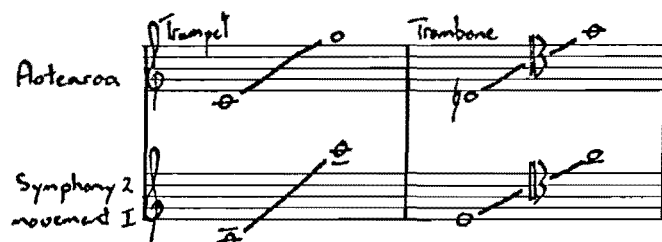
The string instruments, for example, all show a significant extension of the upper limit of their range.

Table 6: Comparison of ranges of string instruments as used in Aotearoa Overture and Symphony No.2 movement I.



The trumpet also reflects this increase. Whereas in Aotearoa Overture the high G is the upper limit, in Symphony No.2 this is extended to high C. The range in the trombones, however, remains approximately the same.

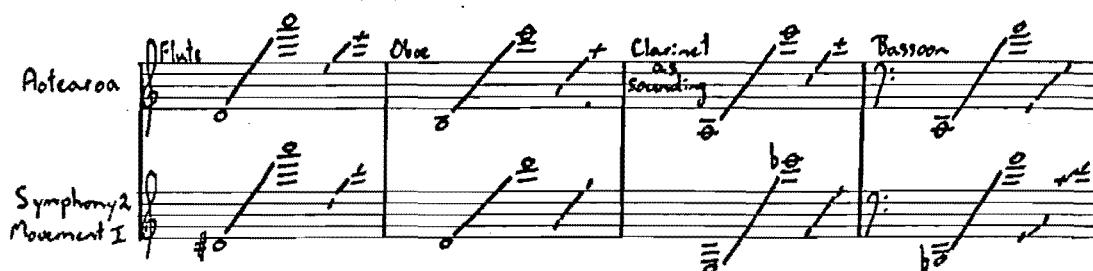
Table 7: Comparison of ranges of brass instruments as used in Aotearoa Overture and Symphony No.2 movement I.



This extension of the ranges could reflect Lilburn's growing understanding of the capabilities of the instruments, or it could reflect his growing confidence in the capabilities of the players. Whatever the reason, this extension of the ranges upwards in the trumpets and the upper strings is accompanied by an increase in the use of each instrument's upper register. These instruments are set higher in the symphony than in the overture.

The converse of this is true in Lilburn's use of the upper woodwind (flutes, oboes, clarinets). The upper ranges employed by these instruments in the two works are almost identical. Each instrument's tessitura is lower in the symphony:

Table 8: Comparison of ranges of woodwind instruments as used in Aotearoa Overture and Symphony No.2 movement I.

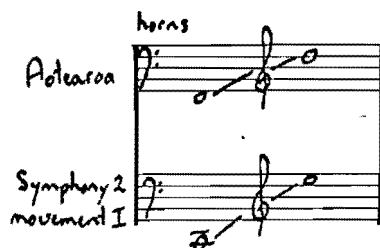


Gone is the high, bright sound of the woodwind that characterised the Aotearoa Overture (and indeed the Festival Overture). This lowering of tessitura is most noticeable in the clarinet line. The range of this instrument is lowered a perfect fourth, and along with this comes a willingness to explore the chameleon register. The bassoon, however, makes more frequent excursions into its upper register, but still

extensively uses its lower notes. If anything, this instrument's 'neutral' middle register is forsaken in the symphony.

The horns show a marked extension of the bottom of their range in the symphony. They are generally set lower in the later of the two works.

Table 9: Comparison of ranges of horns as used in Aotearoa Overture and Symphony No.2 movement I.



Textures in the symphony are generally a little thicker than in the Aotearoa Overture, despite a drop, as mentioned above, in the number of instruments employed at any given time. Whereas the texture of Aotearoa Overture can usually be reduced to two (or at most three) lines, in Symphony No.2 movement I, three or four lines for the texture is more usual. There is a significant drop in the number of doublings of an instrumental line, as well as in the incidence of tutti passages.

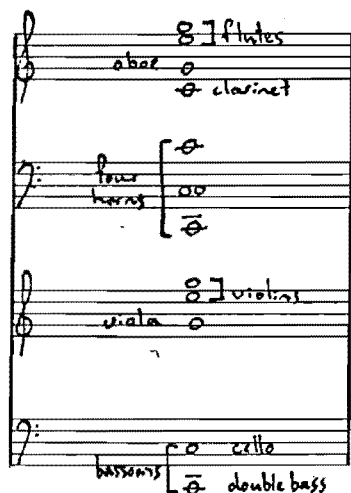
Lilburn also shows a willingness to use closer voicings in Symphony No.2. This is no doubt due to his distinctive use of parallel triadic harmonisation. The following voicing (see Ex.4), is typical of many of the chords found particularly in the exposition of the second subject.

Ex.4: Symphony No.2 movement I, voicing of chord at bar 106, beat 1.

With the exception of the octave doubling by the bassoons and the double bass, there are no gaps in the voicing of this E major chord.

However, Lilburn does not entirely forsake the spacious voicings that characterise the early overtures. Frequently a voicing such as the one for the C major chord played at bar 14 (see Ex.5) can be heard throughout the work.

Ex.5: Symphony No.2 movement I, voicing of chord at bar 14, beat 1.



In Symphony No.2 Lilburn also makes much less use of strictly homophonic textures. Use of rhythm unison between all the sounding parts is in the main reserved for points of sequential repetition of a given motif (as discussed above in "Rhythm in Lilburn"⁴).

The changing relationship between the first and second violins is worth commenting on. In the Aotearoa Overture, the violin II line is treated as a secondary violin line. It is nearly always subservient to the first violin line. If only one violin line is needed, it is the first violin that plays. As well, first violins are given all the thematic interest. Sometimes the second violins double the firsts in articulating a theme; most often they move in parallel thirds beneath the first violins.

Notable in the score to Symphony No.2 is the new independence and responsibility given to the second violins. Whilst the seconds begin in bar 1, the firsts do not appear until the anacrusis to bar 12. During the exposition of the first subject group, the seconds enter at bar 30 and play through to bar 65 before the firsts reappear. Although the seconds still move in parallel thirds to the first violins on some occasions, most often they double the first violins at the octave during big

thematic statements. In a sense, though, it is the first violins that are now doubling the second violins an octave above. The first violin line in these instances is placed so high in the register that it becomes a colouring timbre, whilst the second violin dominates in the more powerful middle-upper register:

Ex.6: Symphony No.2 movement I, violins, bars 78-82.



This point provides a neat transition for this discussion to move away from a comparative examination of the Aotearoa Overture and Symphony No.2 towards a section-by-section examination of Lilburn's orchestrational technique.

The String Section

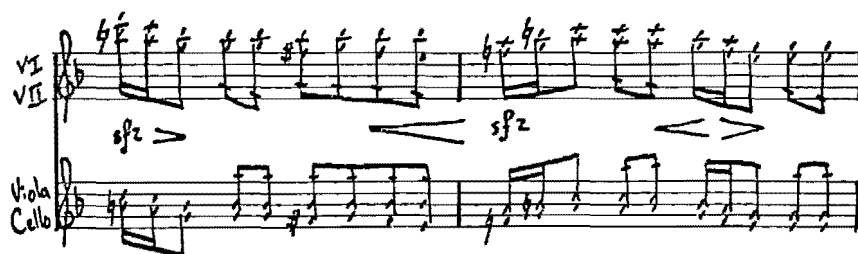
The example quoted immediately above (Ex.6) is part of a passage of characteristic string writing by Lilburn. In nearly every orchestral movement, and indeed in some of his string orchestral movements, one can hear similarly-scored passages. This characteristic sound occurs when Lilburn takes one of his main themes, or a variant, and places it high in the upper string register. The lower instruments of the orchestra drop out of the texture (often, in fact, the upper strings - which may include the cello working in the treble clef - are the only instruments sounding). The upper strings then take the theme or variant, and articulate it broadly and at a *forte* dynamic. The high violin is most often accompanied by a homophonic texture.

In Symphony No.2 movement I, this type of passage occurs twice, once in the exposition section (bars 77-82) and once in the recapitulation section (bars 202-7) (see Ex.7).

Ex.7: Symphony No.2 movement I, bars 78-82.

In the Festival Overture, this type of passage occurs in the recapitulation section (see Ex.8). Here though, the articulation of the theme is not so much broad as sweeping. The texture is homophonic, with movement mainly in parallel thirds doubled at the octaves. The violin, viola and cello lines are the only instruments employed throughout this extract.

Ex.8: Festival Overture, upper strings bars 168-9.



In Song of the Antipodes, this type of scoring appears with reasonable regularity in conjunction with successive recollections of the main chorale-like theme. The following bars (Ex.9) are extracted from the end of one such passage:

Ex.9: Song of the Antipodes, strings, bars 453-61.

In movement IV of Symphony No.2, a broad melodic sweep can be heard in the violin lines from bars 214-27. In this extract (Ex.10), the violins move in octaves above a static accompaniment.

Other examples of this type of scoring can be found in Symphony No.1 movement I from bars 282-90, in movement II from bars 130-3, and in movement III as part of the closing tutti of the work. In Aotearoa Overture it can be heard in a couple of significant passages, most notably at the beginning of the development section (bars 103-11) and at the commencement of the coda (bars 220-23). In Allegro it is most prominent in the recapitulation section bars 315-20.

Despite the frequent recurrence of this type of scoring, it is, nevertheless, a technique reserved for special passages. Most often, Lilburn's string lines are conventionally placed in relationship to each other, and each instrument lies within its traditional register.

Ex.10: Symphony No.2 movement IV, bars 209-27.

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The musical score is presented in three systems. The first system (bars 209-217) includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Bassoons 1 and 2. The second system (bars 218-226) includes Horns 1, 2, 3, and 4, Trumpets 1 and 2, Trombones 1, 2, and 3, and Timpani. The third system (bars 227-235) includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features dynamic markings such as *ff*, *mf*, and *div*. A rehearsal mark [13] is present at the beginning of the third system.

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1 Fl. 2
1 Ob. 2
1 Cl. 2
1 Bsn. 2
1, 2 Hn.
1, 2, 3 Tpt.
1, 2, 3 Tbn.
Timp.
Vln. I
Vln. II
Vla.
Vlc.
Db.

To elaborate: the violin I line usually has the thematic content, the violin II and the viola usually supply the inner harmony, and the cello provides the bass-line. The double-bass usually either doubles the cello line or remains silent. The following five bars from Allegro show clearly this traditional string writing:

Ex.11: Allegro for strings, bars 206-10.



Lilburn's most common variant on this basic three-part texture of tune-inner harmony-bass is a two-part texture in which the violin II and viola move with the violin I line whilst the cello and bass ascribe a second, independent line in octaves. This is commonly found in the early overtures, where the viola doubles the violin I an octave below and the second violin moves in parallel thirds with the first violin. It can, though, also be seen in Symphony No.2, as the following extract (Ex.12) from the fourth movement illustrates.

Ex.12: Symphony No.2 movement IV, strings bars 42-9.

At the beginning of this extract, the upper three string lines are moving in octaves. A slight deviance from this occurs part-way through, and from bar 47, the violin II line moves in parallel thirds with the violin I.

This characteristic string texture, along with other common variants such as movement in imitation or in rhythmic unison, has already been discussed in the preceding chapter on "Rhythm in Lilburn".

With his essentially conservative approach to string writing, one might have reasonably expected Lilburn's violin I lines to possess

a monopoly on the interesting material. Certainly this is true to a limited extent, as the majority of themes are both announced and further explored in the violins. However, Lilburn does not totally neglect his violas or celli. A number of themes are announced by these instruments, such as the main theme of Allegro (viola), the second and third themes of Symphony No.1 movement I (cello), the introduction theme to Symphony No.2 movement I (viola) and the 'Maori chant' theme of Suite for Orchestra movement II (viola).

In addition to this, when a mixing of timbres occurs in the development or recapitulation of a theme, it is usually the viola or cello line that is combined with a woodwind line.

Throughout the works of his first composition period, Lilburn makes sparing use of conventional devices for altering the basic arco string timbre. These devices include pizzicato, harmonics (usually only the first overtone), finger tremelo, trills and portamento slides. In the later works of this period he shows a marked increase in the use of divisi as well as double-stopping and even treble-stopping.

To underline the assertion that Lilburn's string writing in his first period of composition is conservative, one needs to examine a typical movement from one of his string orchestral compositions: for example, movement I from Landfall in Unknown Seas.

This movement is dominated by the violins, particularly the first violins. Both violin lines appear in every bar of the movement, and there are only a few bars in which the primary interest (either melodically or rhythmically) is not centred on the first violin. Out of the 180 bars in the work, the violin II line moves in rhythmic unison with the violin I line for 111 complete bars. The violin I line never needs to make use of its G string (its lowest note used is D), and it is the only line that consistently rises above pitches obtainable in first position.

Over half the bars (93) have all five instruments sounding. In all of these, with the possible exception of one bar, the double bass doubles the cello line at the octave or the double octave. Sixty-six of the bars have four of the five instruments sounding. The double bass is always the missing instrument. Eighteen of the bars have only three lines sounding. In these, it is the cello that drops out (along with the double bass). The viola line drops out for the three remaining bars.

The viola line is most often tied rhythmically to the second violins. These two lines move in rhythmic unison for slightly under

one-half of the piece. The viola, violin II and violin I lines all move in rhythmic unison for forty-nine of these bars.

In short, movement I of Landfall in Unknown Seas is a typical piece of conservative string writing that shows an ensemble treatment of the string orchestra, in which the violin I line dominates as the promulgator of melodic material. The violin II and viola lines provide the inner harmony, either in rhythmic unison with the melody or in a separate line. The cello provides the bass-line, and use of the double bass is limited strictly to a doubling of the cello line.

Woodwinds and Horns

As mentioned above, the brightness of Lilburn's orchestral sound in the early overtures is in the main due to the high setting of each woodwind instrument, particularly the clarinet.

Next to the strings, the woodwind are the most important sectional component of the orchestra. They are employed more often than the brass, and they are used more frequently for stating thematic material, especially melodies of the lyric-pastoral thematic type.

Because of the high frequency of employment of strings throughout his works, Lilburn's woodwinds are usually blended in with his string sound, whether it be where sustained woodwind chords support a string melody, or where a woodwind melody is accompanied by strings.

Nevertheless, Lilburn usually manages to score a short, but distinctive, passage for woodwind without strings at least once in each work. One of the best examples of this occurs in the Song of the Antipodes, where lively scalar figures in the woodwind alternate with versions of the chorale-like melody in the strings (bars 225-55).

The development sections of works seem to be the most usual place for woodwind to dominate the texture. Aotearoa Overture, Symphony No.1 movement I and Symphony No.2 movement I all show the woodwind leading the motivic and phrasal explorations of the themes.

When used as an accompanying body, the woodwind section most often moves in two separate lines. The flutes, oboes and clarinets move together, whilst the bassoon usually aligns itself with the cello or double bass.

The horns, as mentioned above, are often treated as a quite separate section, unaligned with either the woodwind or the brass. Of all his instruments, Lilburn arguably uses his horns the least imaginatively. Although they appear frequently, in comparison with any single woodwind instrument or the brass section, their appearances usually take the form of long sustained notes. They are rarely given

any thematic material, and where they are, it is of only minor importance. Rhythmically, their lines are uninteresting, the exception being when they move in rhythmic unison with the melody. Lilburn's horns seem to be primarily used for filling out inner harmonies and for assisting in sustaining sound in the many pedal points of his music.

One of the few works in which Lilburn's use of horns is elevated beyond these primary functions is Symphony No.2, especially movements I and IV. In these movements one can hear Lilburn assigning a number of secondary themes to the horns, as well as calling upon this instrument to double successive statements of other themes.

The first thirty-three bars of the fourth movement of Symphony No.2 (see Ex.13) show this increased importance of the horns. Coincidentally, these bars also show some of the typical ways in which the woodwind instruments interact with the strings. Bars 1-8 show the fourth horn helping to sustain the pedal C that accompanies the first violin melody. Bars 8-12 show the first, second and third horns articulating a secondary motif in response to this opening violin melody. At bar 13, the fourth horn re-assumes its support of the pedal, with the restatement of the opening violin I melody.

At bar 16, a typical example of Lilburn's woodwind writing is heard. In this, a wind instrument (the clarinet) injects a little counter-motif to sound against the violin melody. This counter-motif moves in imitation of a figure from the violin theme (in inversion), and is scored at a point where the melody is sustained on a single note.

Ex.13: Symphony No.2 movement IV, bars 1-33.

IV FINALE

Allegro ($\text{♩} = 116-120$)

1 CL
2
pp
Hn.
1,2
3,4
pp
Timp.
pp
poco cresc.
Vln.1
p with springing rhythm
div.
Vln.2
div.
Vla.
pp
Vlc.
pp
poco cresc.
Db.
pp
poco cresc.

10

1 CL 2

1.2

Ha.

3.4

Tim.

Vla.1

Vla.2

Vla.

Vlc.

Db.

18

1 FL 2

1 Ob. 2

1 CL 2

1 Ba. 2

Ha.4

Tim.

Vla.1

Vla.2

Vla.

Vlc.

Db.

60

26

1 FL 2

1 Ob. 2

1 CL 2

1 Ba. 2

1.2

Ha.

3.4

Vla.1

Vla.2

Vla.

Vlc.

Db.

From bar 21, the flutes and oboes offer a secondary motif in response to the second statement of the string melody. This secondary motif is a typical woodwind scalic figure, contrasting rhythmically with the stop-start rhythms of the violin theme. This passage is also one of the few instances in a work where Lilburn allows the woodwind to carry the material without support from the strings. This antiphonal use of woodwind, alternating with strings, is carried through the remaining bars of this extract, with a variation on the violin motif followed by a further use of the woodwind counter-motif. From bars 29-33, one can see the usual alignment of Lilburn's bassoon line with the double bass and/or cello line. Here, it doubles the bass.

An alternating statement of a secondary woodwind theme against a main string theme is typical of Lilburn's accompanimental use of woodwind. So too, is his use of the woodwind to inject little counter-rhythmic figures into the texture during moments of sustained sound in the string themes. Two further characteristic uses of the woodwind for accompanimental purposes include the doubling of the string lines, and the filling out of the inner harmonies through use of sustained notes.

There is one significant difference between Lilburn's thematic use of woodwind and his thematic use of strings: where the woodwind dominate the thematic material, following the announcement of a theme, the texture becomes characterised by contrapuntal, imitative movement between the various woodwind instruments. At the very least, successive statements of the theme are shared between the woodwind lines in dovetailing phrases. At the most, tightly-knit and closely-scored passages of imitation between the upper woodwind can occur. A good example of this can also be found in the fourth movement of Symphony No.2, following on from the announcement of the second subject (in the oboe line):

Ex.14: Symphony No.2 movement IV, woodwind bars 176-81.

The image shows a musical score for four woodwind instruments: Flute 1 (Fl. 1), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is for bars 176 to 181 of the fourth movement of Symphony No. 2. The key signature is one sharp (F#), and the time signature is 2/4. The Flute 1 part begins with a melodic line in bar 176, which is then imitated by the Oboe in bar 177. The Clarinet and Bassoon parts provide harmonic support and counter-melodies. The score is written in a standard musical notation with various dynamics and articulations.

In summary, Lilburn's woodwind section acts as assistant to his string section. Where the strings do not announce a theme, it is usually the woodwind that is allotted the task. Where the woodwind are used in accompanying roles, they are usually to be found reinforcing the inner harmony through sustaining notes, injecting little counter-figures to move against the string melodies, or lying in reserve to provide a response to a string phrase.

Frequently, they are used in a blend with the string instruments to provide varying timbres. Much doubling of lines between the two sections is in evidence, especially in the melodic lines of tutti phrases. In the early overtures, it is the high settings for the upper woodwind that help produce the characterising bright sound of Lilburn's orchestration.

Lilburn's horns are, in the main, used for sustaining inner harmonies or for assisting in the articulation of pedals or inverted pedals. Only in the later works can one find any consistent use of horns for articulating melodic lines. Even then, it is lines of secondary importance only. The horn lines are generally rhythmically uninteresting. Where rhythmic interest does occur in the horn lines it is usually through doubling an important figure in a string or woodwind melody.

Brass

The brass instruments in Lilburn's music are in the main reserved for use in three capacities. One of these capacities is to add weight at climax points. Another is to highlight melodic lines during tutti passages, and the third is to assist in providing material for transition passages between statements or developments of main themes.

Despite the general limiting of use to these functions, Lilburn's writing for brass, particularly in Symphony No.1 and Symphony No.2, provides some of the most satisfying passages in his music.

One need look no further than the first movement of Symphony No.1 for examples of this. The importance of brass to the success of this movement is disproportionate to the frequency with which it is employed. When the brass appears, and it is invariably in one of the three capacities mentioned above, it is used for maximum impact.

From bar 71 to bar 78 in Symphony No.1 movement I, the brass (with the horns) is given a powerful interlude passage. This passage signals the end of the transition from the first subject, and heralds the beginning of the second subject.

Ex.15: Symphony No.1 movement I, brass (and horns) bars 71-8.

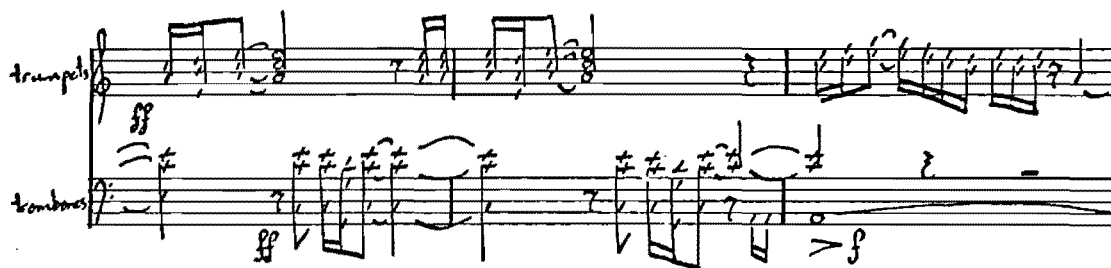
The image displays a handwritten musical score for the brass section of the first movement of a symphony, specifically bars 71 through 76. The score is organized into two systems. The first system contains three staves: the top staff is for trumpets, the middle for horns (labeled 'horns (as sounding)'), and the bottom for trombones. The second system contains three staves: the top for trumpets, the middle for horns, and the bottom for trombones. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The score shows a sequence of modulatory chords, with a focus on the E-flat triad in bar 72 and the G major triad in bar 73.

This passage is a simple piece of writing, being in essence a straightforward sequence of modulatory chords. The two cycles initially show a movement from discord to concord. Once the concord is established, the music then modulates through use of a major triad a major third higher than the triad of the concord.

The impact of this passage is especially powerful, as nothing similar has been heard up to this point in the movement. It provides a sudden switch from string and woodwind dominance of the texture to complete brass dominance. The contrasted voicing of the brass within the passage also assists in strengthening the impact. The E-flat triad of bar 72, for example, is widely spaced. Following this, the horn G major triad of bar 73 is closely voiced, bringing an abrupt change of texture to the passage. Such a change is also used at the end of the second cycle of the sequence, where a widely spaced F major chord is quickly followed by a closely voiced A major chord.

Prior to this in the score, there is an excellent example of the use of brass to highlight an important melodic statement (bars 60-2). This is the last appearance of theme 1 close to its original guise in the exposition section.

Ex.16: Symphony No.1 movement I bars 60-2.



The impact of this passage is partly due to the power of the dynamic (*fortissimo*), and partly due to the setting of the trumpets and the upper trombones high in their respective registers.

Examples of the brass being used to add weight at points of climax can be found throughout the work. To specify only two such occurrences: the brass assists in bringing the exposition of the second subject to a succession of brief climaxes at bars 116 and 122; and the trumpets add weight to the climax that marks the end of the exposition of the third theme at the beginning of the development (bar 140).

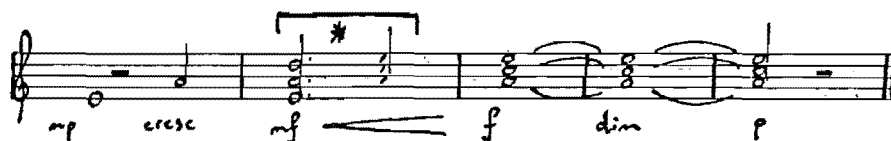
The importance of the brass in this movement is further elevated by the fact that the trumpets help begin and end the movement. From bar 2 (following a timpani roll in bar 1) the trumpets build a heralding fanfare out of three varying statements of a single rhythmic motif.

Ex.17: Symphony No.1 movement I, trumpets bars 2-4.



This motif then forms the basis of the first theme. At the end of the movement, the trumpets reappear, after a thirty-bar rest, to play the closing cadence, based on pitches used in the third sounding of the motif in the heralding fanfare:

Ex.18: Symphony No.1 movement I, trumpets bars 334-8.



Thus, Lilburn uses the brass for its power of penetration, its weight of dynamic, and, particularly the trumpets, for their brilliance of sound in the upper register. The brass is the instrumental force held in reserve for highlighting and strengthening important passages. The success of Lilburn's brass writing is in no small way due to the fact that he does not over-use these instruments. When they appear in the score, they are used for maximum impact.

Percussion

In the Festival Overture, Lilburn's percussion section comprises timpani, triangle, bass drum, cymbals and side drum. In the Aotearoa Overture it comprises timpani, cymbals and triangle. Curiously, after the Aotearoa Overture, in his works from his first period of composition, he makes no further use of non-pitched percussion instruments. In Song of the Antipodes, Symphony No. 1, Symphony No.2, and Suite for Orchestra the only percussion instrument employed is the timpani.

Lilburn's use of non-pitched percussion in the early overtures is in the main confined to adding weight to climaxes, although he makes lavish use of the triangle in both works to alter the general ambience of the orchestral sound.

His use of timpani, however, is not restricted to climax points. Often it is used to help reinforce a pedal note, sometimes it is used to reinforce the harmonic bass-line, and sometimes it is incorporated into a melodic phrase as a solo instrument.

In whatever guise, the timpani appears with surprisingly high frequency throughout his works, as the following table illustrates:

Table 10: Frequency of appearance of timpani.

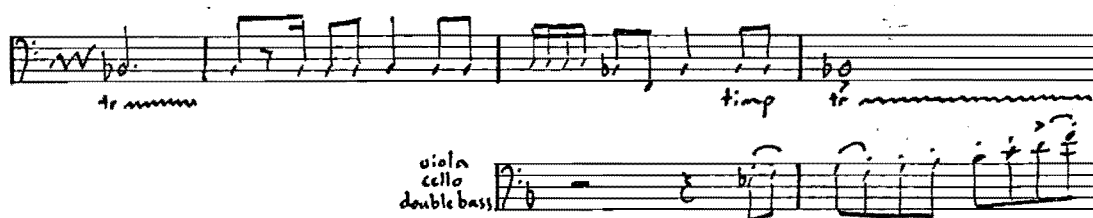
<u>Work</u>	<u>% appearance</u>	<u>% other percussion</u>	<u>total bars</u>
Festival	41%	23%	247
Aotearoa	33%	14%	244
Antipodes	19%	Nil	507
Symphony 1, movt.I	30%	Nil	338
Symphony 2, movt.I	25%	Nil	252
Suite movts. I, II	24%	Nil	239

Throughout these compositions there is evidence of a growing sophistication in Lilburn's use of the timpani. In the earlier works,

the timpani is in the main used for reinforcing pitches and rhythms used by other instruments. In Aotearoa Overture, for example, the timpani remains tied almost throughout to cello and bass lines. In the later works, such as the two symphonies, the timpani is granted greater freedom to work as an independent line.

However, in Festival Overture, there is a particularly good example of Lilburn using the timpani as part of a thematic statement. This occurs in bars 38-9, where the timpani makes a *précis* of the rhythm of the main theme's antecedent phrase before a variation on the consequent phrase is taken up in the lower strings:

Ex.19: Festival Overture, timpani bars 37-40 with lower strings bars 39-40.



Compare this with the original:

Ex.20: Festival Overture, cello bars 17-20.



Movement I of Symphony No.1 also contains a good example of such prominent thematic use of timpani. In the first few bars of the work, the timpani assists the trumpets in heralding the first theme. The first theme grows out of three bars of timpani solo based on the prominent rhythmic motif from the theme:

Ex.21: Symphony No.1 movement I, timpani bars 6-9.



An extended version of this timpani solo announces the beginning of the development section in this movement:

Ex.22: Symphony No.1 movement I, timpani bars 142-6.



Lilburn frequently makes effective use of the timpani in conjunction with a sequential repetition of a distinctive motif. Where the timpani is used in this capacity it invariably features as a response, in rhythmic imitation, of the motif repeated. Two good examples of this were quoted in the chapter "Rhythm in Lilburn".⁵ They occur in bars 71 and 72 of Symphony No.2 movement II, and in bar 50 of Symphony No.1 movement I.

Good examples of the growing independence of thought for the timpani can be found in Symphony No.2. For example, at the end of the first movement, the timpani is allotted the task of recalling some of the characteristic rhythms used in the movement:

Ex.23: Symphony No.2 movement I, bars 247-52.

In movement IV of Symphony No.2, the timpani can be found moving in imitation with the oboe during the announcement of the second subject. In this passage, the timpani also helps reinforce the pedal harmonies underneath the oboe theme (initially B, latterly D):

⁵ See Ex.34 and 36 of Part II, Chapter 5.

Ex.24: Symphony No.2 movement IV, bars 99-106.

Ex.25: Symphony No.2 movement II bars 189-94.

In the closing bars of movement II of Symphony No.2, the timpani can be found unifying the rhythms of the brass section with the rhythms of the string and woodwind sections, by combining both rhythms within the single line (see Ex.25).

However, despite the growing independence of the timpani line, Lilburn does not neglect the conventional timpani role of adding weight to climaxes and doubling the pitches and rhythms of the bass instruments. The timpani is still used in this capacity in the first two symphonies, but more sparingly than in the early overtures.

7

INTERLUDE

Discussion in the preceding five chapters has been directed towards a definition of style for Lilburn's first period of composition orchestral works. Through an element-by-element analysis, it was found that many compositional characteristics and stylistic mannerisms recur throughout the orchestral and string orchestral works of this period. The works discussed - Festival Overture, Aotearoa Overture, Landfall in Unknown Seas, Allegro, Song of the Antipodes, Diversions, Symphony No.1, Symphony No.2 and Suite for Orchestra - comprise all Lilburn's orchestral works written between 1939 and 1955, and the three most significant, or most widely known and performed, string orchestral works. As such, they are an unquestionably representative sample and provide a valid basis for both some general and some specific observations about the nature of Lilburn's first period orchestral works.

These compositions, then, are built on a diatonic-modal base. They are strongly melodic and are constructed on design principles that owe allegiance to traditional forms. They are string dominated, and are characterised by bright, lean textures.

Lilburn's melodies in these works are usually short, and constructed as a compounding of various motifs. They are usually restricted to a narrow pitch compass and often hover around one note. They are in the main scalar, predominately based on intervals of the tone and semitone, and characterised by a high incidence of reiterated notes.

Rhythm is often the most important and interesting element in these melodies. Some of these melodies show an integral use of dynamics along with a marked use of rhythmic embellishments and/or a distinctive use of what could be called an 'active' rest.

Because of similarities between a number of melodies, Lilburn's melodies can be easily divided into categories of various melodic types. These include the lyric-pastoral themes, the dance-like themes, the chorale-like themes, the alternating-motion-with-repose themes, and the

themes that prominently feature one note. Lilburn's melodies tend to dominate and direct his textures throughout his works, whether appearing as a statement or recapitulation, development or variation.

The most common formal design loosely applied by Lilburn in his larger-proportioned works is that of sonata form. In this, his works usually begin with an introduction section, announcing material that is later extensively used. His introductory material is often closely related to the main first theme(s) of the movement or work. Even if it is not related, Lilburn almost invariably fuses characteristics from both sets of material to form part, or all, of the transition passages that bridge the announcements of his first subject groups with his second subject groups.

Lilburn's development sections, where he uses the principles of sonata form, tend to be short - usually providing no more than one-fifth of the total duration. Most often, his development sections start with strong reference to material from his introductions. This is usually followed by a marked modulation away from the tonic leading to an exploration of characteristics of the first subject group. Towards the end of his development sections, Lilburn usually briefly recalls defining motifs from themes not already examined in the development section.

The beginnings of his recapitulation sections are usually the result of material emerging from the end of the development section; Lilburn rarely begins with a fresh recollection. Often there is evidence of a 'cut-and-paste' technique of recapitulation. His codas are usually lengthy, often containing further development of material.

The demarcation lines between the various sections within Lilburn's sonata form works are rarely clear-cut. Where they are, it is usually because of the presence of one of his 'structural signposts'. These signposts include the use of a single-strand link, the sequential repetition of a single motif, the sudden changing of tonal centre, and the reiteration of cadential chords.



Lilburn's smaller-proportioned works tend to be phrasally constructed, making use of traditional small forms such as ternary, binary, and the minuet and trio. These works are often clearly sectional.

Where a work comprises more than one movement, all the individual movements are self-contained. The keys of each succeeding movement usually show a loose application of traditional key relationships between movements. Tempi is usually alternated between movements into

quick-slow-quick or slow-quick-slow-quick patterns. Almost invariably, the first movement of each work is the 'weightiest' in terms of subject matter or prevailing tone.

Lilburn's harmony in his first period orchestral works is strongly triadic. Earlier in the period, his works are characterised by a diatonic modal vocabulary; later, this is developed into a mildly chromatic language. Parallel harmonisation is prevalent throughout the works as is his use of pedal points. A noticeable feature of his harmonic writing is the way changing chord progressions are overlapped between the melody instruments and the bass instruments. Often the lower and upper instruments will move in contrary motion whilst overlapping changes of chord. Cadence points are often marked by a weak-strong anticipation of the cadential close. Lilburn makes distinctive use of 'root substitution' harmonies to produce characteristically-voiced chords of the seventh, ninth and eleventh. His spacings of chords are usually open and clear, following the voicing distribution of the overtone series. His harmonies rarely sound muddy.

The rhythmic interest in Lilburn's works is usually centred on the melody. Where lines other than the melody contain rhythmic interest it is the result of either the use of an ostinato accompaniment, or movement in rhythmic unison with the melody; sometimes it results through repetition and imitation of characteristic motifs from the melody, or, less frequently, through the scoring of a separate counter-melody. Because of the high incidence of pedal writing in his music, his bass-lines tend to be static.

Syncopation is certainly present in his rhythms, but it is usually mild, and rarely disturbs the pulse for more than a beat or two. In his lighter-natured movements he makes frequent use of dance-like rhythms, particularly the  and  rhythms.

Lilburn has a number of rhythmic 'fingerprints' to his style that can be found throughout his first period compositions. These include the 'active rest', the 'strong-weak rhythmic whiplash', and the idea of upwards-rushing scalar figures (usually harmonised in parallel movement).

Lilburn's time-signatures and tempi during this first period of composition tend to be inflexible. Once he has fixed a metre and established a speed, he will rarely make alterations to either during the course of a movement. Even minor adjustments to the pace such as

rallentandi and ritardandi are used only sparingly.

Lilburn's orchestration shows a dependence on the full ensemble string sound to form the background to his compositions. Throughout the course of his first composition period, though, this string dominance shows a gradual weakening as other instrumental sections are given more prominence, and individual instrumental lines are treated more soloistically.

Most of Lilburn's melodic material is announced in the strings, particularly the violins, whilst the upper woodwind generally account for the remainder of the material. The brass and percussion are, in the main, reserved as impact intensifiers, although the brass are sometimes strikingly employed for heralding fanfare figures and the timpani is often effectively used in brief solo bursts. The horns are usually reserved for providing sustained inner harmonies, but are sometimes given prominence with the articulation of slow chorale-like secondary themes, or transitional 'hunting-horn' motifs.

In the earlier works in particular, Lilburn's scoring rarely goes beyond the employment of two or three independent lines in the texture: octave doubling between lines is especially common. Instruments are placed in their traditional registers in relation to other instruments of their section. Wide voicings of tutti chords are common, and a bright, high sound for the woodwind is favoured.

The above comments, then, are a summary of the salient features of Lilburn's orchestral music from his first period of composition. The remarkable aspect of these works is that they show not only a close-knit stylistic unity, even between divergent works such as Diversions and Song of the Antipodes, but also a logical stylistic progression. Even though, for example, the decade that separates the composition of Aotearoa Overture from Symphony No.2 does not disguise the fact that they were written by the same composer, there is no feeling of stagnation - of a composer marking time or standing still. As a generalisation, this is due to the fact that whilst Lilburn's approach to the elements of melody, rhythm and form remained reasonably constant, his harmonic vocabulary was slowly expanding and his technique of orchestration was being continually refined.

However, to place his first period orchestral works in a world perspective, the logical progression evident in his stylistic

development as a composer did not keep abreast with developments in composition overseas. What began as a fashionably modern style in the late 1930s and early 1940s (stemming particularly from the 'modernism' of Vaughan Williams), was, to a large degree, outmoded by the early 1950s.

By mid-century, the tide had ebbed on the twentieth-century nationalism of Sibelius, Vaughan Williams, Bartók and Copland. The 1940s had witnessed a widening interest in the serialism of Webern and Schoenberg. The first steps were being taken towards the development of electronic music. Political and geographical boundaries were washed away by a growing wave of eclecticism.

To illustrate this point, it is worth comparing the chronology of Lilburn's first period works with some of the major overseas compositions.

Festival Overture (1939) was written in the same year that Bartók completed his Mikrokosmos along with his sixth and final string quartet. Vaughan Williams (then 67) had begun work on his Symphony No.5, Kodály completed his The Peacock Variations, and Rodrigo the now famous household piece Concierto de Aranjuez for guitar and orchestra. Sibelius had long since stopped writing, yet his works were proving immensely popular (nowhere more so than in Britain). Copland had recently completed El Salon Mexico (1936) but had yet to write his 'American' ballets Rodeo (1942) and Appalachian Spring (1944). Stravinsky was at the height of his neo-classical period - in the process of composing Symphony in C (1938-40), Prokofiev had begun work on his sixth (1939-40), seventh (1939-42) and eighth (1939-44) piano sonatas, whilst Shostakovich completed his Symphony No.6. Although Schoenberg and Webern had both passed the peak of their serial explorations, their music was still relatively unknown (in no small part due to the rise of Nazism in Germany in the early 1930s). John Cage had, by 1939, invented his 'prepared piano' and had taken his first, tentative steps towards electronic music with Imaginary Landscape No.1 (1939): at that stage, however, his influence was barely felt even on his native California.

By comparison, a dozen years later, Lilburn's Symphony No.2 (1951) was written in the same year that Boulez (then 26) composed his attention-drawing Polyphonie X. Cage had consolidated his reputation as the spearhead for the growing 'avant-garde' and had begun exploring indeterminacy. His Music of Changes, based on material from the I Ching was written in 1951, and the following year he wrote his silent piece 4'33" for piano. In 1952, Stockhausen (then 24) began work on his seminal pieces Kontrapunkte (1952-3) and Klavierstücke I-IV, the

latter building on the pointillism of Webern's later works. The perfection of the tape-recorder and its growing commercial availability in the late 1940s gave strong impetus to initial developments in the field of electronic music. By 1954, the first electronic work to be fully notated in score form had been published (Stockhausen's Studie 2). Even the older, more established composers had begun showing cognisance of the serial techniques. Copland's Piano Quartet of 1950 showed the composer using serial techniques for the first time (the work is based on an eleven-note row) and Stravinsky, from about 1952, began espousing serial procedures.

That Lilburn's older-styled Symphony No.2 was written at a time when compositional preoccupations had swung in radically new directions overseas is more a comment on the relative geographic and artistic isolation of New Zealand than on Lilburn's perserverance with a proven mode of expression. There is little to suggest that Lilburn had heard any examples of the new overseas music in New Zealand prior to the composition of Symphony No.2. For example, the concerts of the Wellington branch of the International Society for Contemporary Music featured no serial works in its concert programmes until as late as 1955 when Stravinsky's Septet (1952-3) was presented. As one of the founders of the Wellington Branch, Frederick Page, later wrote:

"In our first seven years [1949-55] Khachaturian, Hindemith, Honegger, Piston, Racine Fricker, Poulenc, Prokofiev, Shostakovich, were the 'moderns', and modern music was virtually diatonic with knobs on."¹

The fact that Lilburn chose to embrace the new compositional techniques immediately following his trip overseas in 1956 makes his achievements as a composer in New Zealand all the more noteworthy. By 1955 he had firmly established himself as the leading New Zealand composer and his works were at last beginning to come to general attention. His music had become, admittedly to a limited degree, acceptable. For a composer of lesser curiosity, the temptation to remain with the established style would have been irresistible. As it was, Lilburn's desire to speak with a contemporary voice, acceptable in an international context if not a New Zealand context, resulted in the change of compositional direction so evident in A Birthday Offering of 1956.

Lilburn's embracing of the new compositional techniques so soon

¹ Frederick Page, Contemporary music in New Zealand (2). Landfall vol.20 no.3, September 1966:283.

after they were brought into currency in Europe and the United States is all the more of an achievement in comparison with the then rising young generation of New Zealand composers. David Farquhar, Larry Pruden, Edwin Carr, Ronald Tremain and Robert Burch were all studying in London in the early 1950s. Admittedly London was not the centre of the new music, but nevertheless, the opportunity for contact with the new music must have been far greater there than for Lilburn in Wellington.

Pruden, Carr and Burch all chose to remain uninfluenced by the new directions modern music was taking. Tremain, who remained overseas until 1957 and his appointment as a senior lecturer at Auckland University College, did not show cognisance of the new serialist's approach to composition until as late as 1964, with his Webernesque Five Epigrams for twelve solo strings. Farquhar had returned to New Zealand in 1953, but took a further overseas trip in 1956. Although his Concertino for piano and strings (1960) shows evidence of a mathematical sub-structure, it was not until later in the 1960s, with works such as Three Pieces for Violin and Piano (1967) and especially ... And One Makes Ten (1969), that wholesale adoption of serial techniques is in evidence.

Curiously, the third wave of New Zealand composers (Jenny McLeod and Jack Body to name but two) by contrast were quick to assimilate the new techniques. Why the second wave of New Zealand composers was slow to take stock of the new trends in composition, and indeed, why, at a later date, they did not follow Lilburn into use of the electronic medium, is a matter for conjecture.²

Thus, Lilburn's first compositional period closed with a style that, although acceptably modern in New Zealand, had been largely superseded by new developments in composition overseas. The change in direction so evident in A Birthday Offering of 1956, though, was not wholly a result of Lilburn's desire to remain modern in an international context. As became increasingly evident throughout the preceding five chapters, and as will be discussed further in a later chapter, Lilburn's Suite for Orchestra of 1955 displays, in many of its aspects, a growing dissatisfaction with his older style.

This same dissatisfaction, or restlessness, can be felt in his chamber and vocal music of an earlier date - from about 1950 onwards. Prior to 1950, there is a straight-line progression from works such as his 1939 Phantasy for String Quarter through his 1945 String Trio and

2 Most probably, particularly in the case of Pruden and Carr, it was simply a matter of disinclination.

his 1946 String Quartet in E minor to his 1948 Sonatina for Clarinet and Piano. Such works clearly follow the stylistic path set by his orchestral and string orchestral works.

The same too, could be said to be true of his piano works dating from the 1940s. Compositions such as Four Preludes for Piano (1942-4), Chaconne (1946), Sonatina (1946) and Sonata (1949) all show stylistic allegiance to the orchestral works, but with the qualification that the modifications made to his style to accomodate the idiosyncracies of the different medium are heard to greater effect than in the chamber works.

From 1950, and the composition of Sonata for violin and piano, there is a feeling of his branching out in the solo and chamber music from the orchestral style, to explore, albeit tentatively, various differing directions.

To begin with, there is the obvious sudden interest in the voice as a medium of expression. Although Lilburn had used the voice in a few compositions in the 1940s, and had written a number of songs setting New Zealand poetry, he had not seriously explored this medium. The two song cycles that stemmed from this period of restlessness are two of Lilburn's best-known works: Elegy (1951) and Sings Harry (1953). These two song cycles are disparate in mood and idiom. The former is a dark, sombre work that is almost Romantic in inclination. The latter is an open-hearted, guileless work of rural folk derivation. Both deal with distinctively New Zealand, but widely contrasting, subjects. The broad theme of both, though, is the same: that of man's relationship with his environment.

The 1950 Sonata for violin and piano shows Lilburn consciously exploring a different approach to form, whilst beginning to free his rhythms and metres from generally symmetrical and traditional patterns. It is this increasing freedom of rhythm that is foreshadowed in the final movement of Sonata for piano. Duos for two violins of 1954 is more closely allied in content and form to the transitional (or rather, terminating) Suite for Orchestra of 1955 than to any other earlier orchestral work.

However, it would be unwise to place too much importance on these works as precursors of the new style, for they all clearly belong stylistically to Lilburn's first period of composition. The changing elements in these chamber and solo works should be viewed as indicators of Lilburn's increasing dissatisfaction with the old style, rather than a growing inquisitiveness with the new.